

A STUDY OF JJR JOLOBE'S SELECTED CHILDREN'S RHYMES

BY

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DECLARATION

I, the undersigned, hereby declare that the work contained in this assignment is my own original work and that I have not previously in its entirety or in part submitted it at any university for a degree.

Signature

Date

ABSTRACT

This study identifies the predominant features in JJR Jolobe's children's poetry (rhymes). Another purpose well worth considering is the impact poems can have on children's language because poetry is the highest literary form and without poetry a child will sense the loss. The language in poetry is learned in an imitative manner because it is natural to childhood thereby helping children to respond almost instinctively. They hear languages as part of their early environment and take it through imitation.

In Jolobe's poems children learn about:-

1. The physical background which constitute geographical location, natural scenery appropriate for narrative.
2. The spiritual background which includes the emotional climate created by religious moral, social and psychological conditions. One should note that the speaker's rhymes enable the youngsters to build upon the language facilities and attempts one has to improve so that a child can communicate in his culture in an affective and productive way. These poems help the child to keep the sense of nationality, describe their nature land lovingly and understand the essential quality of their own race.

Through Jolobe's poems children do not overlook isiXhosa oral heritage at school level and let oral tradition of the other nations dominate. Furthermore critical theory reflects that Jolobe's rhymes are genuinely poetry meant for fun. Humorous and nonsensical verses often serve as outlets for laughter and fun. Jolobe's work follows briefly the history of the Xhosa nation tracing their tradition, culture and language whereby it reflects the mental behaviour of a group and reveal its love and its hatred of certain things.

OPSOMMING

In hierdie studie word die hoofkenmerke in JJR Jolobe se kinderpoësie geïdentifiseer. Poësie het 'n groot impak op kinders se taalgebruik, dit vorm deel van hulle vroeë omgewing, en die verlies daarvan sal 'n negatiewe invloed op kinders hê. Die taal in poësie word aangeleer deur nabootsing, omdat dit natuurlik is vir kinders en hulle help om amper instinktief daarop te reageer.

Jolobe se poësie leer kinders van:

1. Fisiese agtergrond, wat bestaan uit geografiese ligging en natuurtonele toepaslik tot die vertelling en
2. Spirituele agtergrond, wat die emosionele klimaat insluit wat geskep word deur godsdienstige, morele, sosiale en sielkundige toestande. Die poësie help kinders om 'n sin vir nasionaliteit te ontwikkel, dit beskryf hulle geboortelande met deernis en bevordre begrip vir die essensiële kwaliteit van hulle eie ras. Deur Jolobe se poësie herken kinders hulle mondelinge isiXhosa-erfenis op skoolvlak, en verseker dit sodoende dat hierdie erfenis nie deur die mondelinge tradisies van ander nasies gedomineer word nie.

Kritiese teorie toon aan dat Jolobe se kinderpoësie ware poësie is wat pret vir die leser moet verskaf. Humoristiese en onsinnige verse dien telkens as uitlaatkleppe vir plesier en pret. Jolobe se werk beskryf die geskiedenis, tradisies, kultuur en taal van die Xhosa-nasie, en reflekteer sodoende die denkwyse en voor- en afkeure van die groep.

ISISHWANKATHELO

Lo msebenzi ugxininisa kwimiba athe u JJR Jolobe wayixinzelela kwisihobe sabantwana (izicengcelezo). Ezinye zeenjongo ekufanele ukuba ziqwalaselwe ngakumbi ligalelo okanye ifuthe elinokwenziwa zezi zicengcelezo kulwimi lwabantwana kuba izicengcelezo zikudidi oluphezulu loncwadi kwaye ngaphandle kwezicengcelezo umntwana uya kuzifumana elahleka. Ulwimi olusetyenziswayo kwizicengcelezo lufundwa ngohlobo lokulinganisa kuba oko kuyazenzekela ngokwendalo ebuntwaneni zona izicengcelezo zinceda abantwana benze izinto ngokwethuku lwemveli. Baluva ulwimi njengexalenye yobomi bokulinganisa abakhula nabo.

Kwizicengcelezo zikaJolobe abantwana bafunda ngoku kulandelayo:

1. Imvelaphi yoluntu equka ubume bentlalo, imbonakalo yemveli ngokubhekisele kumabali.
2. Imvelaphi yezenkolo equka ukuba semoyeni okwenziwa lihlombe lenkolo, iimeko zokuhlala nezomphefumlo. Umntu makaqwalasele ukuba izicengcelezo zesithethi zenza ukuba abancinci baphakamise ubuchule nemizamo yabo ngolwimi, abantu mabazimisele ukwenza ngcono ukuze umntwana athethathethane ngendlela eyiyo nephuhlileyo kwinkcubeko yakhe. Izicengcelezo zenza umntwana abe lithandazwe, alichaze ilizwe lakhe ngokuthandekayo kwaye aziqonde iimpawu ezibalulekileyo zohlanga lwakhe.

DEDICATION

A special word of appreciation is directed to my husband Tobile for his input and support, to my children and my granddaughter Lindokhuhle Nangamso.

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Nangamso Mawethu

TABLE OF CONTENTS

ABSTRACT	i
OPSOMMING	ii
ISISHWANKATHELO	iii
DEDICATION	iv
ACKNOWLEDGEMENTS	v

CHAPTER 1: INTRODUCTION

1.1	Aim of this study	1
1.2	Reason for this study	1
1.3	Outline of this study	1

CHAPTER 2: THEORETICAL BACKGROUND

2.1	Introduction	4
2.2	What is children's literature?	4
2.3	The importance of children's literature	7
2.4	Folklore	8
2.5	Poetry	9
2.6.	Characteristics of poetry	11
	2.6.1a Rhythm	12
	2.6.1b Repetition	14
	2.6.1c Figurative Language / Comparison	15
2.6.2	The words of poetry / sound patterns	16
2.6.3	The content of poetry	18
2.6.4	Selecting poetry for children	19
2.6.5	Functions of children's poetry	22
2.6.6	Conclusion	23

CHAPTER 3: ANALYSIS OF POEMS

3.1	Introduction	25
3.2	Unopopi Wam	25
	3.2.1 Thematic features	25
	3.2.2 Formal features	26

3.3	Inja Yakowethu	28
3.3.1	Thematic features	28
3.3.2	Formal Features	29
3.4	Iziqhamo.....	30
3.4.1	Thematic features	30
3.4.2	Formal features.....	31
3.5	Ukutya Okondlayo	32
3.5.1	Thematic features	32
3.5.2	Analysis	32
3.5.3	Evaluation.....	33
3.5.4	Formal features.....	33
3.6	Ukukhuthala	34
3.6.1	Thematic features	34
3.6.2	Formal features.....	34
3.7	Uguni	35
3.7.1	Thematic features	35
3.7.2	Formal features.....	37
3.8	Isileyiti Sam	38
3.8.1	Thematic features	38
3.8.2	Formal feature	39
3.9	Ubuthongo.....	40
3.9.1	Thematic features	40
3.9.2	Formal features.....	41
3.10	Ukukhanya kwelanga	42
3.10.1	Thematic features	42
3.10.2	Formal features.....	42
3.11	Umgibe.....	43
3.11.1	Thematic features	43
3.11.2	Formal features.....	44
3.12	Imbiza	
3.12.1	Thematic features	46
3.12.2	Formal features.....	48
3.13	Intsimbi	
3.13.1	Thematic features	49
3.13.2	Formal features.....	49

3.14	Inkukhu.....	50
	3.14.1 Thematic features	50
	3.14.2 Formal features.....	51
3.15	Ukuphuca	52
	3.15.1 Thematic features	52
	3.15.2 Formal features.....	53
3.16	Ibhola	54
	3.16.1 Thematic features	54
	3.16.2 Formal features.....	54
3.17	Ujingi Wam.....	55
	3.17.1 ..Thematic features	55
	3.17.2 ..Formal features.....	56
3.18	Comparisons of poems according to the themes of the selected poems..	58
	3.18.1 Iziqhamo and Ukutya okondlayo	58
	3.18.1.1 Thematic Features.....	58
	3.17.2 Formal Features	58
3.19	Ibhola and Ujingi wam	59
	3.19.1 Thematic features	59
	3.19.2 Formal features.....	59
3.20	Imbiza and Intsimbi	60
	3.20.1 Thematic features.....	60
	3.20.2 Formal features	60
3.21	Uguni and Ukuphuca	61
	3.21.1 Thematic features	61
	3.22.2 Formal features.....	61
3.22	Ubuthongo and Ukukhanya Kwelanga.....	62
	3.22.1 Thematic features	62
	3.22.2 Formal features.....	63
3.23	Umgibe and ukuphuca.....	64
	3.23.1 Thematic features	64
	3.23.2 Formal features.....	64
3.24	Inkukhu and Imbiza	65
	3.24.1 Thematic features	65
	3.24.2 Formal features.....	65
3.25	Inja Yakowethu, Ukukhuthala and Isileyiti Sam	66

3.25.1	Thematic features	66
3.25.2	Formal features.....	67
3.26	Conclusion.....	67
CHAPTER 4: CONCLUSION		69
BIBLIOGRAPHY		71
APPENDIX 1		
APPENDIX 2		

CHAPTER 1

INTRODUCTION

This chapter provides the aims, reasons and outline of the study on children's rhymes.

1.1 AIM OF THIS STUDY

The aim of the study is to identify the predominant features in J.J.R. Jolobe's Children's poetry. Attention will be on both thematic and formal features. The study pays special attention to the rhythm, rhyme, theme, repetition of sounds, words and metaphor. In the light of this analysis we shall compare their functions.

1.2 REASONS FOR THIS STUDY

Previous studies indicate that no research has been done on J.J.R. Jolobe's Children's rhymes. We shall carry out this study because children's rhymes are living art that upholds norms and values, which form the cultural framework of our societies. I believe that children's poems are a storehouse of tradition and culture. Children's literature reflects moral standards and lifestyles in our societies and through this literature, we learn about social interaction and recognise ways in which societies are similar as well as different from others.

1.3 OUTLINE OF THIS STUDY

This study is limited to the analysis of only 16 selected poems from Indyebo Yesihobe Ibanga Eyabaqalayo, nabalandelayo; Eyebanga lokuqala nelesibini and Lovedale Xhosa Rhymes by J.J.R. Jolobe. Due to the limitations of this study it will not be possible to go deeply in each one of them. The study aims at investigating what is the children's rhyme according to various theories as well as J.J.R. Jolobe's own. Furthermore this study aims at establishing whether the functions have any influence on children. For the purpose of this investigation, the study is organised into four chapters.

Chapter 1 is an introductory chapter –which outlines the scope and organisation of the study.

Chapter 2 deals with the theoretical approach that will be adopted in this study. In this chapter much use will be made of various relevant theories that have been applied in other children's rhymes (poems). Some concepts in children's poetry will be discussed:-

- | | | |
|-----|------------|--|
| (1) | Metaphor | (a) Unopopi ngumntwana – doll is a metaphor
(b) Iziqhamo bubomi – fruit is life
(c) Stone (Uguni) is the game – Uguni ngumdlalo
(d) Ants are people – Imbovane ngabantu
(e) Swing is a metaphor for life – Ujingi bubomi |
| (2) | Repetition | "Ibika" in Intsimbi
"Mithathu" in Imbiza
"Mnandi" in uJingi wam (swing) |

In Chapter 3 scholars are actually concerned with applicability of theories and has done commendable research in this regard for example Valdo Fraser (1996:11) establishes that imilolozelo have developed from simple lullabies composed by mother and concludes that imilolozelo (children's rhyme) belong to literary heritage and that are didactic in nature e.g.:

Umgibe -	The trap
Ingozi iza intle	Danger come as good
Ukanti iza inde	Though it takes long to come

Children are taught to be careful about dangers in life. This chapter first deals with applicability and the comparison of these selected poems. Both aspects appear to have possible effects. These features may lend to its unique quality. For applicability: look at the themes in "Inja Yakowethu" – Jolobe preaches love and friendship whereas in "Ujingi Wam" (swing), he teaches / warns us about ups and downs of life.

In the concluding chapter, Chapter 4, opinions by various critics on children's literature as well as children's rhymes are assessed.

It can be inferred from the foregoing that children's literature is used as a blanket word. The features that characterise children's literature can be summarised as having strong moral flavour, promoting good communication, good thinking and listening skills and enabling children to evaluate the validity of facts when referring them to their own situation

or experience and to be able to choose between wrong and right. Another feature that characterises children's rhyme can be summarised as aspects features known as rhythm, rhyme, repetition, imagery, alliteration etc. It is necessary too, to note that children's rhyme is both didactic in nature and meant for entertainment. This distinction will become more evident when these genres are discussed. J.J.R. Jolobe's children's rhymes are dynamic in literary form, they symbolise something other than what they say directly e.g. Moral, spiritual, mental and physical. The best poems of this sort are:

"Intsimbi" (bell) - symbolise spiritual and physical aspects of life.

"Iziqhamo (fruit) - preaches about eternal life where there is no harm and everyone is expected to participate.

"Umgibe" (trap) – warning about the danger that comes as good.

This survey will help to define J.J.R. Jolobe's children's rhymes and to put it to its true perspective. May be what may appear as defects are actually part of a pattern that can be traced to Jolobe's rhymes as well.

CHAPTER 2

THEORETICAL BACKGROUND

2.1 INTRODUCTION

In this chapter we deal with an overview of the theoretical background to children's literature in general with special reference to poetry.

2.2 WHAT IS CHILDREN'S LITERATURE?

Children's literature is part of oral tradition, which has made important contributions to the Xhosa literary heritage. Though we cannot find an exact definition of children's literature, we can refer to it as a resource that can play a significant role in the life of the young child who depends entirely upon an adult. It helps children to grow personally and intellectually because in this literature they learn more about social and cultural values. Through literature children can experience themselves. It is this literature that provides an objective base for their knowledge and understanding. This literature helps children to connect to the broader cultural, philosophic and religious world of which they are part. Children's literature enables children to recognize human dreams and struggles in different places and times that they would never otherwise know. It helps and enables them to respond and adjust to the situations they come across as they grow up because they have something to refer to even if no one had ever come across this in the family or society in which they live. Children develop mature sensibility and compassion for the condition of all living things, human, animal and vegetable. It gives them knowledge and perception needed to appreciate the beauty of order and arrangement. Literature shapes their goals and values by helping us clarify their own identities both positively and negatively through acceptance of the admirable human beings. It enables adults and children to shape their judgments through the comparison of the good and the bad. Literature helps to develop perspective on the events that occur around children and in the world at large.

It is a literature that enables one to gain understanding and control and it also shape influence of life and make us human. Clearly adults are responsible for providing something that transmit literary heritage contained in the traditional tales, rhymes etc. Children must be encouraged to share in literary material that can each play a role in the enrichment of children's lives because through this they will be able to identify between good and bad. Adults must share literature with children because the wealth embedded in

literature for the young could go unused if adults disregard their responsibilities. To be good for the young, children's literature should take into consideration their needs that are determined by their backgrounds, attitudes and abilities.

Children's literature appeals to individuals from young children to teens includes folktales, legends, myths, songs and poetry. These kinds of literature are fundamentally different from each other, their common characteristics is that they have a strong moral flavour. Sometimes children's books promote good communication, thinking and listening skills and introduces young children to the world of science because readers develop critical thinking concerning issues that they must come across whether positive or negative. It enables children to be able to evaluate the validity of facts when referring them to their own situation or experience and be able to identify and choose between wrong and right and what is expected from them to uplift the moral standards of the society at large as seen in:

uncede umama Tozana in "Unopopi wam"
obalawulayo bayamva in "Ukukhuthala"

the above statement shows us that this literature is meant to meet the developmental needs and interest of children at different stages of growth because a continuous learning is involved:

"Ukutya ukhumbulela"
"seyikhe Yandihlebela"
both in "Inja Yakowethu"

Also the child is able to identify in "Intsimbi" (bell) for different occasions, i.e. one bell for meals and one for school. In ubuthungo be able to identify izinto zobuntwana – Ilizwe lonontsomi i.e. childhood – and real world / world of adulthood – amaphupha obudala, elizwana leyaniso. As a major source of oral tradition children they gain some view about future and can influence the future. Through what they learn from "Intsomi" children can reshape and change what can be regarded as an undesirable situation for harmony.

Children's literature is vast and is composed of many distinct works whose themes and treatment express simply and clearly universal truths, high purpose, characteristics of

literature's value and significance and without losing childlike appeal. It differs from adult literature in degree. It is meant for entertainment and can be enjoyed throughout life. Through their literature children develop creative thinking and broader senses of imagination. It plays a strong and vital role in understanding and valuing cultural heritage e.g. Uguni game played by children, "Ukuphuca, uJingi wam", "Unopopi wam" etc.

What the speaker writes about in his poems is what is taking place in our children. Repetition also appeals to the auditory sense and imagination of young children and is important for inculcating accuracy in speech.

Even if the literature is based in foreign culture they can refer it to their culture and select those elements that they can use to reshape their experience. Children therefore develop positive attitudes towards their own culture and those of others, which is necessary for both social and personal development. Children find excitement and revelation in literature.

Georgion (1969:4) states that children's literature has been designed specifically for children and with children in mind for example Umgibe and Imbiza. Children are familiar with Umgibe (game). They enjoy playing it and it has an everyday language where one is trapped – those are the familiar experience to them. So for the children to be interested in their literature, it should be based on their life experience e.g. Umgibe, Imbiza. The events must not be foreign, they must be put in such a way that they can fit or be used in present experience or situation. It must be capable of being used in present or everyday life. It must prepare young children to cope with life under any circumstances.

Georgion further argues that this literature has grown substantially with its incorporation of considerable content from adult literature as well as material especially for children across a wide age range. Because this accommodates children throughout their stages of growth, it is abundant and nerved. Children's literature constitute a solid body of material for every occasion and tastes hence it is fun for children, it is humorous and entertaining. It also reflects some of the best writings with all the true manifestations of a creative art form. In each case a child acquires bright new impressions and ideas from his reading that will serve to eliminate subsequent new experience gained from living and books. This background equips the child to taste the delights of fine books and in turn stimulates his reading as it widens the base of experience.

A child during this expansion has grown in level of achievement and awareness as an individual. In fact he is capable of identifying the problem or the need this enabling him to improve his reasoning skills. His perception becomes sharpened and his appreciation of life. Through literature young children become receptive and open to the challenging world in which they live. New ideas nourish their mind and new impression stir their emotions. Children gain something of permanent value that will influence their reading and their growth the rest of their life. What children learn at an early age will mould or prepare them for their future.

The learning process for knowledge and awareness enter gradually through the child's whole being. Writers for young children must be capable of creating a world to suit children scaled down and appropriately distinct from adult world. They should appreciate the eagerness of youth and the intense curiosity inherent in all children. Writers understand the narrow confines of most children's environment and their swift passage beyond those boundaries. Young children find this escape in imaginative play and within the pages of a book that allow for the transition to go beyond the limits of their particular world. This is so because they learn what is happening in other nation than theirs. This builds the confidence and self-realization that led or prepare one for better adulthood.

2.3 THE IMPORTANCE OF CHILDREN'S LITERATURE

As was stated earlier literature creates independent thinking by developing good communication skills. It is important to note that literature has the capacity to extend beyond the boundaries of one's own physical existence which makes the experience of living rich, meaningful and vibrant with the color and light of the imagination. The child is capable of knowing as well as becoming aware of what is going on in other cultures through their literal heritage and that knowledge can enable them to compare it with their own. It is important that children's literature must say something that is vital to the children who read it and what is written must keep its audience in mind. When they read these books children will know what is good for them i.e. something preparing them for better life or future. They will avoid doing things that lead to undesirable behaviour or that will cause harm or be unacceptable to the society. The writer must know exactly the type of people he is writing for and message he want to impart to them. By doing so the literature will be relevant. For the young child can join, learn from and grow where he too can laugh, weep, rebel and cherish. This alone can be done through the private voice of a friend.

It is important that literature for the young must be realistic, must include stories of real people such as heroes, stories of animals, inventions, fiction tales, stories dealing with the world of nature, stories depicting everyday experience of children at home, abroad, books of poetry etc. It keeps alive a sense of nationality and a sense of humanity because children learn about the moral standards and the values of the society and how human beings are expected to behave in order to be accepted by the community in which they live or are part of. It is due to the abiding memory of children and the work of scholars that these very stories have become a record of human experience revealing particular features of each. Through literature one can enter any time any place. Literature allows one to be flexible.

One experiences many different adventures, meet people one would never meet, shares ideas with the greatest mind. By so doing, it stretches one's mind, sharpen senses and enrich one's life. Children improve thinking and vocabulary skills. Literature for children is important because it is a key to expanding the world of the child and to enriching the world of language because it helps children in communication, promoting thinking skills and opening their minds to the world of ideas. Children gain knowledge, recognizes diverse changes in life as they mature. Children develop positive attitudes and love of literature because it enriches everyone's life. It brings pleasure and knowledge. In literature children are encouraged and influenced to read good books that gives an experience that stretches us to the height and depths of what the human mind. Children develop a sense of values, engaged in a continuous process of learning about themselves and their world. They also learn about social interaction and recognise ways in which they are like as well as different from others. This teaches us to know that education begins with psychological insight into the child's capacities, interest and habits hence the teaching of life can be fitted to child's interests.

2.4 FOLKLORE

Britannica (863) states that folklore in modern usage is an academic discipline the subject matter of which comprises the sum total of traditionally derived and orally or initiatively transmitted literature, material culture and custom of subculture within predominantly literate and technologically advanced societies. Folklore is the oral literature tradition. It is transmitted by word of mouth. It is composed of myths, dramas, rituals, riddles and proverbs. Folklore is one of the oral tradition that was used by the adults. It includes

superstitions, games, festival, songs, dance, rituals, old tales, fables, myths, legends etc. Folklore is sometimes called mirror of the people (Sutherland 1997: 147).

2.5 POETRY

I consider it essential to select definitions as given by various authors because the range of poetry is so vast, it forms a major source of literary pleasure, shows a remarkable range of subjects and audience. Another fact about poetry is that children respond equally to the pleasure of poetry all finding its musical pattern a distractive and exiting language experience. The idea of selecting is to compare these definitions in terms of information qualities.

Aggert J and Bowen (1963: 397) –say in their definition:

“Poetry is an essence that defies a definitive explanation. Poetry tends to be figurative and symbolic, it often speaks of matters other than those it seems to speak about. Poetry depends to a great extent on sound and is meant to be read aloud and heard. The words are important for their sound values. It deals in strong imagery and is usually rhythmical. Poetry is nearly always emotional in content. Poetry is concrete and yet possesses ambiguity.”

In the book **Prentice Hall Literature** (1991: 42) the following explanation has been made about poetry: “The language of poetry is not the language of everyday speech. It is written in a special kind of language. Poetic language is compact, each word is selected with the utmost care. It is different from other forms of writing in its appearance, its use of words and its musical qualities ...”

This view helps us to know that poetry can stimulate children to more imaginative use of their own speech and develop a sensitivity to language and the power of words to convey sensory images. One can listen for sequence and develop skills for learning sequence and extend shared experience.

The Random House Dictionary. (1980): Poetry is defined as: the art of writing poems.



In ***Britannica*** Book 9 Volume (1990: 542) the following definition is given:

“Poetry is the literature that works a concentrated imaginative awareness of experience or a specific emotional response through language chosen and arranged for its meaning, sound and rhythm. Poetry may be distinguished from prose literature in terms of form by its compression, by its frequent employment of the conventions of metre and rhyme, by its reliance upon the line as a formal unit, by its heightened vocabulary and by its freedom of syntax.”

Roberts and Jacobs (1989: 519) state this:

“Poems are imaginative works expressed in words that are used with the utmost compression, force and economy. Many poems are brief and comprehensive offering us high points of thought, feeling reflection and resolution.”

Through what has been said by various writers about poetry we can say that poetry is a way of communicating with other human beings, speaking and listening experience with children in their natural language. It can be referred as musical game with artificial rules. It is a sense game that brings warmth, reassurance and even laughter. It arouses, quiets and comforts. It gives significance to everyday experience. Poetry should come with so much pure pleasure that the taste for it will grow and become a permanent part of a child's emotional, intellectual and aesthetic resources. Through poetry a poet is able to express something he feels or thinks whether it's the feeling of the society or not. It is the other way of using language. Poetry can be referred to as language in its own right. It is believed to originated to ritual in early agricultural societies in the form of magical spell recited to ensure good harvest. It is creative writing and is one of the major sources of oral tradition which children enjoy as a display of rhythmic language which added interest and effect to the events and feelings described.

In poetry children develop communication skills by improving listening, looking, feeling, valuing and judging. Another point about poetry is that in order to enjoy discovering the meaning one must approach it with a positive attitude and willingness to understand it because poetry invites your creative participation. It allows you as the reader to inform its meaning as you bring your own knowledge and experience to bear in interpreting images, motifs and symbols.

Sutherland Z (1981: 244 – 55) refers to this when he says poetry is the ordered language that makes an aesthetic experience.

“The poet uses language in creating poetry but not in the same ordering of language found in prose. Poetry is basically a richly imaginative way of communicating, marked by the enchanted words.” In this case, poets choose words for their sound as well as for their meanings. Poets combine these words to create vivid pictures and express deep feelings. They extend their own experience of life.

These definitions shows us that what is important in poetry is the feeling that makes a poet to write the poem as well as the feeling on the part of the reader and the audience. In poetry, the poet needs to be artistic i.e. he must select words that will create an image if he wants to impart. We can say that poems are funny or serious, long or short rhymed or unrhymed verses. The poet uses different voices to write. One should note that poetry offers an experience beyond subject matter because it uses a wide range of resources of the African language and therefore enables the reader / listener to discover the importance of elements of poetry such as rhyme, rhythm, structure.

2.6 CHARACTERISTICS OF POETRY

As has been states earlier on that poems are imaginative works expressed in words that are used with utmost compression, force and economy. Poetry introduces children to a variety of literature, leaves one with a wealth of ideas, experiences and feelings. Children can share and enjoy these riches, because poetry stretches one’s mind, sharpens senses and enriches one’s life, by so doing it improves thinking and vocabulary skills. We all know that without poetry a child will sense the loss, a child is left with no way through to spirituality, no way to test his emotional identity because poetry is important to human should and that a life without access to poetry is a life diminished. Poetry’s compactness and emotional intensity is characterised by the following elements: Rhythm; repetition; figurative language; sound patterns of words; imagery; alliteration and rhyme. Through these elements poetry is different from other forms of writing in appearance and in its use of words and its musical qualities. These also create musical effects in poems and help to give poetry its intensity. These elements differentiate poem from other forms of literature. For example, nonsense and humour have great appeal to children i.e. “Sikithi” and “Izingo” in Unopopi wam and “bacimbe” in Ukukhuthala, Yindudlula, ngokugquba-gquba, iyajokwa as well as axhwale.

2.6.1 a. Rhythm

Rhythm is the most important characteristic which gives added interest and effect to the events and feelings described.

Poetry is complex and symbolic because it contains more meanings that are ambiguous and obscure. Rhythm emphasises key words and clarifies meaning.

Encyclopedia Britannica Book 10 (1990: 33) identifies two types of rhythm:

(1) Rhythm in music and rhythm in poetry. In both these types of rhythm the message is the same.

Rhythm in music: "the placement of sounds in time cannot be divorced from the nature of the sounds themselves".

Rhythm in poetry: the patterned recurrence within a certain range of regularity, of specific language features usually features of sound. Rhythm is readily discriminated by the ear and the mind having as it does a physiological basis. It is universally agreed to involve qualities of movement, repetition and to arise from the poems' nature as a temporal structure. This can be seen in Jolobe:

- (1) Iziqhamo (Xhosa Rhyme:8)
Ntakana emyezweni
Le ndawo elizweni

- (2) Imbiza (Indyebo yesihobe: 7)
Imnyamana
Mithathu imilenze
Iyapheka
Mithathu imilenze

The **Lexicon Webster Dictionary** Vol. (1980: 824): Rhythm is the measured movement as in dancing, music, verse or the like, movement or procedure with uniform recurrence of a beat, accent the like in general procedure marked by the regular recurrence of a particular phases, or the like ...

The Random House Dictionary (1980: 772): Rhythm is the movement or activity with uniform or patterned recurrence of a beat accent etc ...

The New Oxford Illustrated Dictionary (1978: 1450): Rhythm metrical determined by relation of long and short or stressed and unstressed syllables in foot or line measured flow of words and phrases in verse or prose ...

Children's Britannica Vol. 14 (1990: 80): Metre and Rhythm.

To compose rhythmic poetry, a poet must know how to scan a line verse that is mark the stressed and unstressed words or syllables it contain.

Lukens (1976: 163) defines rhythm as recurrence of stress. He further states that rhythm is set into amore regular patterns. The poet uses rhythm to enhance the feeling that the poet's words express.

Prentice Hall Literature (1993: 439):

In this book the idea of rhythm is that rhythm is important for recalling and it warms the heart of performers and listeners. This can be found in these poems:-

(1) Ujingi wam: 4 Umnand'ujingi wam
Ndinyuka
Ndisihla

(2) Ibhola- (page:4)
Ngquu ! phants'apha Ngquu! ngamandla
Taa ! phezulu Taa ! kakhulu

Through this view we can see that this element differentiate poetry from prose. It is said that young child is naturally rhythmical and this might explain children's attraction to poetry.

Cheyney (1982; 12) agrees with other writers when he says:

Rhythm is as natural as the heart beating seventy-two beats a minute the tide ebbing and following off countless shorelines, the sun rising in the morning and setting in the evening. Rhythm is deeply ingrained in humans, particularly in young children. It comes out in body

movements as they explore the playful use. Rhythm is a beat or accent that occurs with regularity in poetry.

Barnet, Bethman and Burto (1973: 422) suggest that rhythm (most simply in English poetry, stresses at regular intervals) has a power of its own. A highly pronounced rhythm is common in such forms of poetry as charms, college, yells and lullabies, all of them are aimed at inducing a special effect magically. They state that a mechanical unvarying rhythm may be good to put the baby to sleep.

Through what is discussed by these authors we can refer to rhythm as element that creates musical quality through sound patterns that makes the poem come alive. This shows that rhythm is an important aspect or tool in poetry for it give it its musical quality hence children are said to be rhythmical in nature. Musical qualities occur because of stressed and unstressed qualities. Rhythm creates imagery of poetry and promotes inborn feeling. For example you can hear people singing while performing work, singing people try to relieve the boredom of the work hence we can conclude that work done rhythmically goes more efficiently. Also rhythm enables us to see that poetry is meant to be read aloud and be heard everyday for the purpose of entertainment and enjoyment. Young children are appreciative of poetry as sound. This can be seen in their moving of head in time to rhythm of the poem, children sway their bodies as the metre becomes more pronounced.

2.6.1 b. Repetition

Repetition is an important aspect of poetry, because it arouses interest and gives pleasure. Repetition creates enjoyment, love and imagination of what the poet wants to say. It is important for recalling the poem. Organised repetition produces sound effects systematically stressing words and syllables, produces rhythm repeating similar sound thereby producing rhyme. It appeals to the auditory sense and to imaginations of young children.

Lexicon Webster Dictionary Volume 2 (1981: 813) explains repetition like this:

"The act of repeating or saying over, a reciting or rehearsing, something said, done, or experienced a second time, that which is repeated a copy or replica." For example Jolobe shows us this in Inkukhu:5

Kukuruku Ku !! Kukuruku Ku!!
Ixela ukusa Ixela iqanda

The New Oxford Illustrated Dictionary (1978: 1432) defines repetition as repeating or being repeated, recitation of something learnt by heart, piece set to be learnt or recited.

Fraser (1996: 76) states that repetition is important because it keeps both speaker and hearer surely on the track. Fraser argues that repetition provides an opportunity for the listeners to pick up threads as regards the content of the oral form (77).

Okpewho (1992:4) mentions this in his argument: Repetition functions to stress or emphasise a specific point or sometimes serve to add intensity of action or emotion to the text. Also repetition add musical quality to the expression functions to reinforce the rhythm adding richness of expression to the verbal art form.

c. Figurative Language / Comparison

Most poets use figurative language, which is an important aspect of poetry. Through the form of words chosen / selected, the poet reached the highest peak to draw imagery of his story to the reader. This can be successful to a poet to satisfy the needs for writing his language.

Lukens (1976: 166) states this in his argument:

Figurative language is a means by which a writer says one thing in terms of another, and by which the writer makes comparisons. Lukens further explains that when a poem makes either implied or explicit comparison, the images called up may acquire connotative meaning, or may be seen in a fresh way.

Cheyney (1982: 10) also has the same view with other writers. Cheyney mentions metaphor and similes as comparisons that are used to develop poetic writing with children.

Roberts and Jacobs (1989: 623) said that figurative language refers to expressions that conform to particular patterns and arrangements of.

All these figures are modes of making comparisons.

Barnet, Barman and Burto (1973: 389) have these views concerning figurative language:

1. Figurative language with its literally incompatible terms forces the reader to attend to the connotations (suggestions, associations) rather than to the denotation.
2. Although figurative language is said to differ from ordinary discourse, it is found in ordinary discourse as well as in literature.
3. Good figurative language is usually :
 - a. concrete e.g. Ibhola ngumntu – ball metaphor for person
 - b. condensed and – Uguni – poet uses only one word to express his feeling about life e.g. Chebelele – which means one moves freely in life whereas in Ngcile-ngcile one experiences tough times.
 - c. interesting.

Concreteness: lends to precision and vividness.

Condensation: can be seen when one try to paraphrase some of the figures

Interesting: this quality largely depends on concrete and condensation

All the statements mentioned above indicate that poetry is composed / consists of figurative language through which the meaning cannot be easily reached. It needs someone with good skills or creativity to use them in an effective way. This element of poetry appeals to our senses and imagery.

2.6.2 The Words Of Poetry / Sound Patterns

Sound is very important to poetry. Words in a poem are chosen to create a special sound effect. For example vowel sounds are repeated or consonant sounds at the beginning of words. Words in poetry are so important because its freshness, precision and beauty are due to words being used effectively. Sound of a poem depends on such elements as rhythm and rhyme. We can conclude that all languages have rhythm but most poems have a regular rhythm consisting of a pattern of stressed syllables and unstressed syllables. Sound in poetry is composed / made up of alliteration and onomatopoeia both of which are elements of sound. Poet uses repetition to create sound effects in poems.

In Uguni: Indyebo yesihobe: 19 in the use of this tool:

Chebelele

Ngcile ngcile

Tshebelele

Aggertt and Bowen (1972: 409) argue that poetry employs sound devices to form a perfect union of sense and sound. This is one of the main reasons a poem is orally communicative and aurally satisfying. In Unopopi wam this can be seen and in Umgibe: 8

Ncumeza umama ancamise ingozi iza intle

Sikuthi ubuhle bombhinqo iza inde

They mention onomatopoeia as the use of words whose sound suggest their senses. In their discussion of alliteration is the device of the beginning of syllables in close succession with the same consonantal sound. It is a means to the musical quality in poetry inclusive of the sense.

Lukens (1976: 165) suggests that musical devices and sound patterns are exceptionally helpful as they add to meaning. Lukens further says that when sound devices are combined with imagery and figurativeness, they create a visible and audible scene.

Roberts and Jacobs (1989: 689) mention alliteration, assonance and rhyme as important elements of sound. These writers suggest that alliteration highlights ideas by selecting words containing the same consonant sound. They further argue that alliteration is the repetition of identical consonant sounds that begin syllables in close patterns. They state that alliteration gives strength to ideas by emphasising key words.

Concerning the sound onomatopoeia they argued that it is a blending of consonant and vowel sounds designed to imitate or suggest a situation or action. In poetry onomatopoeia is possible because many words in English are a choice in origin. This is also common with isiXhosa poems because words are a choice e.g.

(1) Iqaqa laziqikaqika kuqaqaqa

(2) Ewe, le nto kakade yinto yalo nto

Sutherland mentions that poetry uses strong vigorous words or evocative rich words or delicate that defines it with accuracy. Poetry ordinarily used words with greater consideration and in more melodies combination so that their effect is more striking. Words make clear the thoughts that the writer is experiencing.

Huck has the same view when he said that children enjoy the singingness of words i.e. rhyme and sound. Chukovsky explains that during childhood we are all versifiers. Huck (514) takes this up stating that the regular patterning of such words make for a natural production. In this argument Huck states that repetition adds humor to the poem and that it creates particular sound effect in a poem. Children enjoy unusual and ridiculous combination of words.

Having the above information in our mind concerning the sound patterns or words of poetry, one can come up with the view that playing with words is fun and can be used with the sound and meaning of words. In poetry, poets play with words, e.g. Yindudlula njengoduladulo or Abant' abafutshanana; Abant' abamnyamana

This makes a poem humorous. Sound of words contributes to the theme and to tone. A patterned sound in words also creates rhythm as well as pattern or rhyme, which make poetry enjoyable to children.

2.6.3 The Content Of Poetry

The content of poetry is emotional. As a reader one must be able to understand the literal meaning that would enable you / one to interpret the poem. Poetry is concrete and yet possesses ambiguity. It evokes emotions - it has no mission beyond discovery. If we change the word i.e. in artful chosen words, we change the poem i.e. its meaning. Poetry in fact is said to be brief and condensed but the poetic style to the poem make us enjoy the old experience with the new insight we had not previously met. Poetry has strong appeal to the intellect as well as to the emotions. Children's emotional response to poetry depends upon their grasp of the content (theme). For that reason poetry must take the strange or everyday facts of life and gives them fresh meaning. Through this children are encouraged to reach or to find or to analyse and understand what the poetry is about and to keep alive their native love of language and help them to grow in their power to use language. Huck uses imagery to support this view.

Lukens talks of compactness and emotional intensity as the important tools for content of poetry. In his argument emotional intensity is created by skilful use of unusual figurative comparison and sensory appeal that give us new insight of what we have never met. The poet involves the reader briefly but intensely.

2.6.4 Selecting Poetry For Children

When selecting poetry one must select works that have excellence of expression, that expresses ideas of interest to all children at a particular level of experience and maturation and that accomplish the same things for children that they do for adults. The message in the poems should prepare them for adulthood. It is important to know what children like about poetry: Poetry for children must be humorous, children prefer poetry with everyday language and the content must have figurative language and must be in a narrative form. Beside that poetry for children is about regular recurrence of accented sound. This is rhythm. There is no poetry without rhythm or a singing flow of words. Poetry, like good conversation, should talk to children. It should communicate, inspire, provoke inform, tell of things that are, things that someday might be. Poetry should express feelings and communicate emotions, children should feel the poem and they should react to their feelings. When selecting poetry they should broaden their horizon, should stir their thinking and introduce them to the new ideas. Poetry for children should explore their self-concept so as to enable to sort out their own experiences and to discover for themselves the meaning of their own worlds. Children like traditional poetry. Poetry for children should have relevance for today's children, should be appropriate to the background and age level of the child and the age in which he lives. It should help children's thought grow into giant concepts by stretching and expanding their minds, memories and imagination through what they hear. Poets must compose poems that make sense, make nonsense, tell a story, make ethical recommendations and imagine a mode of existence. These poems would develop communication skills by helping children learn, listen, look, feel, value and judge. Poetry should delight as well as nourish the mind. It should present thought pictures. By doing so, poet use diverse elements of experience based in sensory experience and its appeal lies in the vividness of its recreation of the things seen smelled, felt or heard. Teachers must select poems that bear this feature: me, myself and I. These are of utmost important to the young because when doing these poems gestures are involved. Examples are:

- (1) “Ujingi Wam” (Indyebo yesihobe: 4) My swing
 “Ndinyuka ndisihla” Going up and down
 “Umnand’ ujingi wam” It’s nice to ride my swing
- (2) Imbiza (Indyebo yesihobe: 7)
 Imnyamana
 Mithathu imilenze
 Iyapheka
 Mithathu imilenze

Another factor concerning the selection of poem is that the content of poem for children must say something about family, friends and feelings where family relationships have described honestly and naturally in poetry for young e.g. in

“Inja Yakowethu” (Indyebo yesihobe: 45)
 Nditya ndiyikhumbulela
 Ukuba ndinomhlobo
 Ngoko ndiyishiyele

These are the things that are familiar in their daily lives because it’s in their environment. Poetry selected for children must say something about time, weather and seasons, all which will broaden their knowledge e.g. “Intsimbi”, “Ukukhanya Kwelanga” etc. Poetry must be about their everyday experience i.e. “Umgibe” (trap). This make poetry come alive and creates understandable imagery for them i.e. an imaginative world. Children enjoy poems that are about animals because these are linked to seasonal changes for example “Inja Yakowethu” and “Inkunzi Yomdongwe”. These aspects in poetry create fun for them because they enjoy doing these poems. Children learn through imitation and these poems will cover or integrate with other subjects they are studying at school. So their vocabulary will be increased and these form a bank in children’s mind from which they are encouraged to borrow frequently, for example in Uguni children learn counting in Ukutya okondlayo and Iziqhamo they learn about their health. This will make children feel that what they are doing in other subjects is important and thereby it will create in them love for poetry. It helps to think about the differences in a creative imaginative way. It speaks to the child in the language of poetry, appeal to their emotions as well as to their senses. If the poet uses metaphors or figurative language, these must be related to

children's experience. Poetry must have quality of imagination and other senses. This aspect of poetry has particular appeal for children as it reflect one of the major ways they explore their world. Children knew ukuphuca and Unopopi wam (doll). When performing in these poems the message of help is gathered in Unopopi wam whereas in ukuphuca they learn that life has ups and downs.

Sutherland (1981: 257) states that when choosing children's poetry, we should consider these questions:

(i) Does it sing?

With good rhythm, true unforced rhymes and a compatibility of sound and subjects whether it is nonsense verse or narrative or lyric poetry. Poetry's first and strongest appeal is its singing quality, the melody and movement of the words patterns and spoken just as music is to be heard and played. Nonsense and humour have a great appeal to children.

(ii) Is the diction distinguished?

Poet must say something with words that are rich in sensory and connotative meaning, words that are unjacketed precise and memorable. A good poet will fulfill this. Diction enables the reader or audience to know the speaker of the poem because certain parts of language are used only by certain speakers although a large part of language is shared by all speakers.

(iii) Does the subject matter of the poem invest the strange or the everyday experience of life, with new important and richer meaning?

If the poem does these three things it is a good poetry.

Smith supports the idea of subject matter when he says poetry must be about birds, animals, space, travels, fairies, trucks, planes, the everyday neighbourhood experience of children, history, geography, holidays etc. In such study Smith argues, one list and examine books under their subject classification. One's concern would merely determine how accurately the authors correct their fact. Another factor that is important about selecting poetry for children is – one must know their interest and needs, their background

of experience and must choose poems that will appeal to children and must consider the child development point of view by beginning where the children are.

2.6.5 Functions Of Children's Poetry

Children's poetry provides many children with the first contact with literature. These short simple poems are of the oldest forms of children's literature. They are humorous and meant for entertainment of children. Through poetry children are able to ask help which grown-ups sometimes refuse to give. Poetry helps children to know the language they are going to learn to read because they learn to dissect spoken words into components sound. Therefore children learn patterns of correspondence that will help them determine the pronunciation of unfamiliar words. Children's poetry is identified with funny things; in fact, it often depends on fun. Children appreciate the language of humor and better understood it – so these poems are humorous. Physical humour appeal to young because it causes them to laugh. Nonsense words are also humorous for example:

Umbhinqo Sikithi and Izingo in "Unopopi wam" are nonsense words, and
Ngcile – ngcile and Ngxa – ngxa in "Uguni"

Poetry embraces the whole contact of the child's imaginative world and that of his daily environment as well as certain ideas and sentiments characteristics of it. Children's poetry develops oral fluency, which is important in preparing children for reading, and enables them to express themselves without hesitation. It develops good reading skills and communication because printed words are signals for spoken words, they learn to think about what they heard or imagined when reciting thus increasing vocabulary and curiosity about the meaning of words, how people react to them, why an author used a particular word, to develop the appreciation of chosen or rhyme. Hence we say poetry is meant for entertainment. So most of children's poetry are rhymed, for the young child is virtually addicted to rhyme. Poetry offers pleasure to familiar language, memories, the comfort of a security blanket, amusement joy, a sense of relaxation and adventure. A teacher by doing poetry gives children a push start in life when using or teaching it.

2.6.6 Conclusion

The argument in this chapter is that children's literature, poetry in particular is important in our literary heritage. Children must be taught to value poems as a source of recreation, teachers must become more aware of the necessity to help students realise what poetry can do for them. Poetry is important to the well being of individual and society. Children grow personally and intellectually. Children's literature connects children to the broader cultural philosophic and religious world of which they are part. Children's literature enables children to recognise human dreams and struggles in different plans and times. Children develop mature sensibility and compassion for the condition of all living things, human, animals and vegetable.

Children's literature is important for promoting good communication, self-confidence and moral values and promotes intellectual development and a sense of creativity. Children's poems are meant for entertainment and enjoyment. They are tools of pleasure and convenience determined largely by circumstances of performance before an audience. Literature enriches children's language because they are affected by the language they hear and they gradually learn to approximate the dialers spoken by those around them. In literature children develop a feeling of excitement or agitation whether in the sense of utmost delight or deepest anxiety or fear. Children are able to recognise language and its techniques. Poetry in particular is brief and concrete. It is condensed and interesting. Words used are chosen carefully. The meaning of the words are not straight forward, but instead they have a connotative meaning. Poetry develops the child physically, socially and intellectually by increasing knowledge, increasing responsibility and providing all that they may need for sound growth. Poetry creates better future for the young and prepares the young for adulthood. Also poetry equips children with skills needed, attitude which will open avenues of greater appreciation for the literature that has been written for them. In all poetry is important for its entertainment, pleasure it gives, instructions and to promote good communication skills. It promotes structure of language, which furnishes concepts and generalizations that one can apply in a variety of situations. It is an aid to good communication because children grow in ability to use language by using it in speaking, reading, listening and writing. To neglect aspects of language arts will keep children from achieving growth in their use of the powerful tool of language. Lastly poetry enriches the child's perception by calling the child's attention. Also children's prior experience helps them to acquire form clear concepts i.e. experiences with things, with common

characteristics or relationships. Children interacting with poetry view the world with empathy, concern and perhaps gain some creative insight on how to solve or live more comfortably with the world's problems.

CHAPTER 3

ANALYSIS OF POEMS

3.1 INTRODUCTION

The aim of this chapter will be to analyse some of the children's poems of Jolobe. In this analysis attention will be given to the thematic and formal features of a poem. Each poem will also be critically evaluated. After this analysis, a comparison of these poems will be attempted in which the focus will be primarily on the theme in each poem as well as the various formal features such as rhythm, rhyme, repetition, metaphor. The chapter will be concluded in which the main findings will be highlighted.

3.2 UNOPOPI WAM

3.2.1 Thematic Features

The poem is a metaphor. In this poem the doll represents a baby and the theme then focuses on the love and joy that a baby gives to people.

STANZA 1

In stanza 1 there is an expression of love and tenderness:-

Bhabhana mamase Tozana

Khawuze ndibone Dlezana

Sikithi ubuhle bombhinqo

Khamisa ndibone izinqo

These expressions of love and tenderness can be seen in various ways in this first stanza:

- a) Jolobe uses terms of endearment such as **Bhabhana**, **mamase**, **Tozana** and **Dlezana** to show admiration of this little girl hoping that one day this baby will be a mother to someone else.
- b) The word **bona** emphasises that the author really admires the girl
- c) **Ubuhle** refers to the beauty of the girl
- d) **Izinyo** refers to the admiring of the first tooth
- e) **Bhabhana** refers to a little girl
- f) **Dlezana** refers to a mother having an infant

STANZA 2

There is an expression of the joy of living in this stanza:

Ncumeza umam' ancamise – love so that mother can kiss you

Injube ukhab' udanise - lifting up, kicking and dancing

Uthimle ukhule Dlezana – snooze, and grow young mother

Uncede umama Tozana – and be helpful to your mother, little girl

These expressions of joy of living can be indicated as follows:

- a) Smiling as a cause of delight
- b) Lifting up in air kicking and dancing as sign of movement and of life
- c) Supporting her mother

3.2.2 Formal Features

Rhythm

All verses consist of nine syllables. This makes it easier for the child to enjoy the movement because there is a natural balance in this poem. The rhythm makes the movement pleasing, graceful and musical. There is a dactyl rhythm in this poem where one high syllable is followed by two low syllables e.g. [**bha bhana**] : the first syllable is high and the remaining two have a falling tone. The rhythm of this nature is important for movement of children's bodies in time to the rhythm.

STANZAS

Another feature in this poem lies in its organisation i.e. two stanzas of four verses each. This is a good choice and is functionally well balanced because the rhythmic structure is maintained throughout.

Rhyme

End-rhyme has been used in these two stanzas. In the first stanza there is rhyme ending on **-ana** in the first two verses, and rhyme ending on **-nqo** in the second two verses. This pattern of rhyme is repeated in the second stanza: the first two verses have end-rhyme on **-ise** and the last two on **-ana**. There is also a balance in rhyme to be noticed because the first two verses rhyme on **-ana** as well as the last two verses. This type of rhyme

gives the poem a functional closing. The function of this rhyming each time of two verses is a type of coherence of two verses. This coherence brings about a certain emphasis.

In verses 1 and 2 there is an emphasis on names, which rhyme a tender affection. In verses 3 and 4 the emphasis is on the beauty of young babies. Verses 5 and 6 clearly focus on the joy expressed by **ncamise** and **danise**. In verses 7 and 8 one finds a repetition of the rhyme in the first two verses : its function is primarily to indicate the closing of the poem.

Sound

There are various indications that Jolobe has tried to use sound for certain definite functions.

In the first place, there is the repetition of the diminutive with the consonant [z] in **-zana** in the names **dlezana** and **tozana** as well as the diminutive **-ana** in **bhabhana**. Such a repetition of sounds have a clear function of showing tenderness towards the doll / baby. In the second place, there is a repetition of the sound with **b** or **bh**: **bona ubuhle bombhinqo**. The function of this sound is to focus on the female baby expressed by **umbhinqo**. In the third place, there is a repetition of the sound **nc** in **ncumeza** and **ncamise**. This has been done to focus on the joy, which is being expressed by this doll. In the fourth place there is a repetition of the agreement morpheme of the second person singular i.e. **u-** : see i.e. the last three verses: **ukhabe, udanise, uthimle, ukhule** and **uncede**. The function of the repetition of this vowel **u-** is clearly on the aspect of the joy of living: **you** (i.e. **u-**) are doing this and this and this.

Repetition

The two names **tozana** and **dlezana** are repeated. In the first place these two names appear as end-rhyme in the first two verses, i.e. **tozana** followed by **dlezana**. In the second place, the same two names appear in the last two verses but now the order has been changed, i.e. first **dlezana** and then **tozana**. This repetition of the names has the function of opening and closing of the poem: **tozana** appears in the opening of the poem as well as in the closing of the poem. The name **tozana** has thus been used for the express function of the inclusivity of the name in the poem as a whole.

Metaphor

In this poem, the doll (**unopopi**) is a baby. There is clear evidence of this metaphor in the choice of words, which typically reflects on human beings e.g. **izinyo**, **ncumeza**, **ukhabe**, **danisa**, **thimla**, **khula** and **nceda**. These are all words, which typically refer to humans.

Critical Evaluation

The two stanzas highlight two different aspects of life but the one is clearly dependent on the other. From stanza 1 expressing love it flows naturally to stanza 2, which wants to give expression to this love and it, does so by various expressions of joy of living. The poem touches on universal features of love and joy and thus is not only an African poem.

In general the choice of words in this poem has been well chosen: compare for instance the appropriateness of the following:

Khamisa combined with **izinyo**, **ncumeza** combined with **ncamisa**. However, the choice of **thimla** and **khula**, as well as **sikithi** is not such a successful one.

Specific mention should also be made of the appropriate rhythm and rhyme achieves focus on the opening and closing of the poem.

3.3 INJA YAKOWETHU

3.3.1 Thematic Features

The poem focuses on friendship and love between a dog and its owner. The dog is a metaphor for a person i.e. the poem shows love and friendship between people.

ANALYSIS

The poem is organised in seven stanzas of 4 lines each. The first stanza shows how the dog and its owner love each other. Stanza 2 gives signs of affection

Come to meet	-	Ndisiza ihlangabeze
Eyes meet	-	mehl'ayo afun'awam
Wag tail	-	Umsil'ubungezelela
Rub head	-	Ndiyiphulul' intloko

Stanza 3 is about signs of friends: share food.

Stanza 4 shows that they hunt together which shows that they are true friends.

Jolobe in stanza 5 talks about true friends and of what is expected to them - not to be beaten, no better friends.

Stanza 6 put emphasis on that the two are inseparable. This sign can be seen on the fact that they:

- | | | | |
|-----|--|---|-----------------------|
| (1) | tell or have secrets | - | Seyikhe yandihlebela |
| (2) | both have common enemies, and | - | lintshaba zam zezayo, |
| (3) | have a promise that they will die together - | | Yof' apho ndifa khona |

This is a different experience to that of most people who do not promise i.e. to die together.

Stanza 7 expresses love and friendship.

Look; there's never been such friendship	Hayi! Ubuhlobo bethu
Look, there's never been such love	Hay! Uthando lwethu
Our dedication to each other	Nokuzincama kwethu
Myself and my dog Ngqoqo	Nenjana yam uNgqoqo

3.3.2 Formal Features

Rhythm

The type of rhythm used in this poem is a trochee. Each stanza has the same rhythm. The first line has eight syllables and the other 3 lines each have 7 syllables. The first line has eight syllables because the speaker wants us to share with the appreciation he has about his dog. He wants us to feel the joy of true love and that it only belongs to him. He possesses this dog. The other 3 lines with seven syllables put emphasis on love from both parties i.e. dog and the owner. The rhythm of this poem makes it possible for one to move according to the pace of syllables thus making the message of the poem to be clear.

Repetition

The poet uses **hayi**, **inja** and **thanda** in the first stanza. **Hayi** shows that the speaker admires the dog. **Thanda** refers to the emphasis of this love that the two have. **Inja** put emphasis on the love to the animal that is regarded as a minor as against the popular

ones. The speaker stresses his love, how he admires or appreciates the love they reflect for each other. The speaker makes no distinction between human being and this animal irrespective of it being a dog. **Hayi** does not refer to negative but stresses the loyalty of the owner to the dog.

In stanza 7 **hayi** is repeated to put emphasis on their commitment to each other i.e. love and friendship amongst the two. Also Jolobe puts emphasis in **ndi-** and **iyi** by repeating them to show mutual love and friendship between the two. Jolobe uses applicable **el** in **ndiyikhumbulela** to show that he has an obligation not to forget it. **Zi** in stanza 4 is repeated. **Zi of class 2** is repeated because they are hunting more than one bird. The dog chases any bird that it comes across. In stanza 5 **-betha** and **naye** are repeated that when one beats this dog, one is challenging the owner because he feels the pain of his dog. So this shows that the speaker is at the stage where he cannot tolerate the ill treatment against his dog because it is regarded as his dog. The motive is that people have the tendency of bullying those who are unable to protect themselves. They become victims of the powerful one. In fact, it is dangerous to victimize those who think they are helpless because it may happen that they have true friends who can fight for them and for their rights.

Metaphor

The dog is a person. Through the dog Jolobe teaches us to respect, value and love each one of us irrespective of being powerful or who you are.

Evaluation

This is a good poem and is well balanced specially the use of dog to convey the message of love and friendship. In the life of Ama-Xhosa dog can be seen as protector hence it watches them at night.

3.4 IZIQHAMO

3.4.1 Thematic Features

The poem is a metaphor. Fruit is life.

ANALYSIS

The poem is organised in two stanzas of four lines each.

In the first stanza the poet addresses a bird with the question why it is drawn to an orchard and why it never gives this place up. In this stanza the bird represents a metaphor for a person. In the second stanza the poet answers these questions and indicates that fruit is a metaphor for life i.e. **invamo**? Fruit is healthy because it drives scurvy away as well as the doctor. There is no doctor needed in healthy people.

3.4.2 Formal Features

Rhythm

The type of rhythm of this poem is trochee. It has 7 syllables in each verse. This rhyme is more enjoyable to the young children as it creates its musical movement.

Rhyme

Iziqhamo is a marked end-rhyme. This makes the verses functionally balanced. There is a contrast between **umyezo** with **ilizwe** i.e. two places.

Umyezo is associated with holiness – Garden of Eden (for the fall of man to sin).

Umyezo is a place or something that any person participating in it is expected to have a divine spirit, holy life or divine being.

Ilizwe is full of problems. People in the world are confused.

Contrast in **Ubomi** with **impilo**.

Ubomi refers to eternal life – through the fruit one can live long – there is freedom.

Impilo refers to healthy somebody free from diseases, sickness or illness.

There is another contrast in **Iziqhamo** with **invamo**

Iziqhamo – fruit other than anything – meant for health, wisdom

Invamo refers to most or the majority of fruit but this word choice reminds the reader / audience not all fruit is regarded as healthy.

Another contrast is found in **Imitshetsha (scurvy)** with **Ukutshetsha (quickly)**

Imitshetsha refers to scurvy a disease that is caused by lack of fruit in the diet i.e. undernourishment.

The verb **-tshetsha** alludes to quick healing or to quickly do away with doctors, i.e. the fruit keeps the doctors away. This rhyme is forced because the poet wants to entertain the children.

Repetition

-tshetsha. The poet repeats these words trying to clarify why fruit is important for hygiene in our lives. The agreement **zi-** of **zigxotha**, **ziyimpilo** is repeated because the poet is not specific about the fruit he is taking about. He is referring to all kinds of fruit and is encouraging people to eat it because of its function to our bodies because he states that it helps keep us well.

Metaphor

Intaka ngumntu – A person is wondering at the garden. They are longing for health. They want to be rescued from aboriginal sin.

Iziqhamo bubomi – one can enter to this life if one fulfills all the obligations of the garden.

Umyezo – lilizwe – one wonders in this world. It is each individual's choice to choose to live eternal life or to die.

Evaluation

The poem is didactic in nature and concentrates on the good aspects of literal and metaphorical fruit in a person's life. It does so by contrasting two stanzas where the one stanza asks the question and the other one answers it.

3.5 UKUTYA OKONDLAYO

3.5.1 Thematic Features

Vegetables are good for life.

3.5.2 Analysis

The poem is organised in two stanza of 4 lines each. In the first stanza, the first two lines show that vegetables are the best, the second two lines show its worth i.e. for strong blood and general attractiveness.

In stanza 2 the first two lines show where it may be found and the two exhort us to thank those who are busy in the garden while we water the plants.

3.5.3 Evaluation

Ukutya okondlayo is a simple didactic poem concentrating on the wealth of vegetables.

3.5.4 Formal Features

Rhythm

The rhythm of this poem is trochee. All verses consist of 10 syllables except for the 3rd line of the first stanza with 11 syllables. This may be a mistake in rhythm. Opening his first verse Jolobe uses **Hayi** for emphasizing the goodness of vegetables by so doing he praises vegetables.

Rhyme

All verses of this poem are marked with end-rhyme:

bemifuno

izivuno

ngemini

egazini

In the first stanza the first two lines rhyme but there is a contrast between **imifino** with **izivuno**

Imifuno refers to vegetables that are grown or sown by subsistence farmers or by commercial farmers.

Izivuno – refers to any produce that has been grown and reaped.

There is a contrast between **egazini** with **ngemini** **egazini** refers to the body or blood and **emini** refers to performing an action on a daily basis. Also in the second stanza there is a contrast:

First two lines contrast between **imimango** and **mnyango**

Imimango – usually refers to rural areas for grazing where one finds **imifino** - natural vegetables e.g. **irhwabe**

Mnyango – refers to the nearby areas where we grow our vegetables today i.e. near now to people.

The second two lines contrast between what one does in a vegetable garden i.e. **enza / nkcenkceshela**

Ozenzele refers to community garden where women grow and sell their produce to people.

Evaluation

Ukutya okondlayo is a simple didactic poem concentrating on the worth of vegetables.

3.6 UKUKHUTHALA

3.6.1 Thematic Features

The poem is about diligence as in the title.

STANZAS

The poem is composed of two stanzas of 4 lines each. First stanza shows the ants being busy at their work. The second stanza exhorts people to be like ants in the following ways: They listen to a leader so that their future can be ready, they do not like laziness.

3.6.2 Formal Features

Rhythm

The type of rhythm is trochee. The rhythm is marked with eight syllables in all verses except for the first line of the second stanza with 9 syllables it is a mistake. E.g.

[ábǎntábáfútshânânâ]

Rhyme

The poet uses the diminutive - and in all 4 lines of the first stanza. He is drawing our attention using these description for us to see the type of people he is talking about. This gives us a clear image of this. In the first two lines of the second stanza, poet uses **-mva-** the idea is to show us that ants are good listeners. They listen (**bayamva**) to their leader in preparing for the future (**ikamva**).

The rhyming second two lines ending with **-mke** put emphasis on warning people to take wise decisions to crush laziness:

ulumke - be wise don't fool yourself

butyumke – crush laziness

because lazy people always blame others for their downfall.

Metaphor

Ants represent people – people have leaders but they do not want to listen to suggestions. People's leaders are often regarded as inferior and are not respected.

Repetition

There is a repetition of the diminutive **–ana**. The poet uses this to give us an image of the type of people he is talking of. He does so because people who are nonentities are not expected to do good job or to take order from their leaders. Also there is a repetition of **abantu** because Jolobe is worried about black people who used to respect people from other races and undermine one of their race. Black people do not want to obey their traditional leaders, they resist any order given to them. Ants are good examples as far as Jolobe is concerned and at the end of the day they are rewarded. People do not want to learn, they always think they know everything. This repetition appeals to the auditory senses of listeners and young children and thereby develop their imagination.

Evaluation

This is a didactic poem. It preaches the moral values of our society and is intended for instruction. There is also a contrast two stanzas.

Life of ants – Ants are busy moving up and down preparing for their future.

The meaning of this life for people is the opposite people thought they are given all the privileges. They do not want to listen to their leader, they will not listen until it is too late and then they will begin to blame themselves for their foolishness. Jolobe gives this lesson to people to think creatively.

3.7 UGUNI

3.7.1 Thematic Features

The poem is concerned with a children's game, which uses a stone, which is thrown into circles and squares after which the child hops on one leg and moves the stone forward until the end is reached. The game is gradually extended from 4 to 5 to 6 moves, to teach

the children gradual development in their life from the easier approach to the more difficult one.

ANALYSIS

The poem consists of three stanzas with a gradual development from 4 to 5 to 6 lines. The first stanza consists of four lines and shows a continuous flow in movement with four steps

Throw the stone	-	chebelele
Hop on one leg	-	Ngcile ngcile
Push the stone	-	Chili chili
Throw the stone	-	Tshebelele

The second stanza has five lines and the continuous movement is broken in the third line

Throw the stone	-	Chebelele
Hop on one leg	-	Ngcile ngcile
Land with both feet	-	Ngxa ngxa
Throw the stone	-	Tshebelele

This break in the movement is indicated by **ngxa-ngxa**. It deliberately signifies a change in the development of the game and thus in the development of the child.

The third stanza has six lines and it shows the most complicated movements. This shows us that life has got up and down. There are hard times when one can feel that it is not good to be alive. It is better to depart:

Throw the stone	-	chebelele
Hop one leg	-	ngcile ngcile
Land with both feet	-	ngxa ngxa
Hop on one leg	-	ngcile ngcile
Push the stone	-	chili chili
Throw the stone	-	tshebelele

The difficulty in this movement has been emphasised by the repetition of **ngcilencile**. It shows clearly the difficulty in the development of the game but also in the development of the child just when the child is on the move towards a development: throws-hops-lands, this development is interrupted when the child has to hop again. This hop-movement is an indication of a problem in the development of the child, but after this, the development has the same gradual growth as in the other two stanzas. This game shows us that in life there is absolutely nothing that runs smoothly. (**Ubomi ngamahla ndinyuka**).

3.7.2 Formal Features

Rhythm

As in most of Jolobe's children's rhyme the rhythm is trochee with two feet

[**chébélélê**]

This rhythm is deliberately broken in the second and third stanza by the inclusion of a one foot trochee

[**ngxá ngxá**]

This break in the rhythm has a clear function as indicated above: it shows a crisis in the development of the game and in the development of the child.

Repetition

All the stanzas begin and end with the same idiophone although it is pronounced differently at the end of the stanza:

Chebelele / tshebelele

Chebelele is repeated to indicate that the stone moves in this way when thrown by a player whereas the sound **tshebelele** refers to the movement of the stone when pushed by the foot while one is playing / kicking it. This is the sound that the stone makes. This change in consonants from **ch** to **tsh** has been deliberately done to focus on these two different issues / events as well as the end of the game and thus also on the beginning and end of a stage in the development of the child. The other idiophones have also been repeated in the three stanzas with the function as described above in the analysis of the poem.

Sound

The poem shows a clear feature of the use of clicks i.e. **ch; ngc; ngx**. The clicks **ch** in **chebelele** and **chilichili** show the development in the game, while the nasalised clicks **ngc** and **ngx** show the attainment of a stage in the development.

Metaphor

The stone in the game: **Uguni ngumntwana** because it is the child who undergoes these stages s/he shows of what s/he is doing. The gradual movement of this stone in the game is an indication of the development of the child.

Evaluation

This is a very simplistic poem with a clear didactic meaning to show the gradual development of the child, but also to show that even if there are occasional stoppages in the development (as indicated in the third stanza) the process of growth will continue.

3.8 ISILEYITI SAM

3.8.1 Thematic Features

The theme is didactic because it exhorts children to be clean and to be proud of themselves.

ANALYSIS

The poem has the form of a sonnet. The first eight lines are the octave of the sonnet and the last six lines are the sestet. The octave is divided into four sections of two lines each. The octave sketches the picture of the slate. This can be seen: the first two lines tell us that the slate is beautiful and it is looked well after, cared for (it is washed). The second two lines give the impression that words on the slate are clear and not faded. The third two lines give a picture of a pencil, which can write clearly on it. The last two lines of the octave tell us that the slate is wiped off with water and not with the tongue:

Sisulwa ngelaph'elimanzi	-	wiped with a wet cloth
Kungengalulwimi lubanzi	-	not with my broad tongue

The next six lines contain the sestet where we find the application of the picture, which has been sketched in the octave. It contains the interpretation of the poet – this interpretation

can clearly be seen through the use of the first person singular **ndi**, which does not appear in the octave. The first two lines of the sestet appear in the octave. The first two lines of the sestet make one aware of becoming inferior if one does not use the correct way of personal hygiene and cleanliness, the slate has no dirt of saliva. If one licks such saliva, one becomes stupid. The second two lines of the sestet exhort children to love cleanliness while studying and to live with pride. The last two lines repeat the first two lines, thus bringing the beginning and end together again:

<u>Ndikhothe</u> uluchwe <u>ndimathe</u>	-	Licking saliva and become dull
Ndithand'ucoceko ndifunda	-	I like tidiness in learning
Ndiphile kwangalo ngelunda	-	And live like that with pride
Yinzwana esam Isileyiti	-	I love my beautiful slate
Sihlanjwa kanye okwepleyiti	-	I wash it just like a plate

3.8.2 Formal Feature

Rhythm

There is a clear difference in rhythm. The first and last two lines consists of an iambic rhythm of five feet:

[sí – hlá – njw' aká – [ny' – eo [kw – e –ple – [yĩ – ti]

All the other lines have a dactyl rhythm of three each:

[ndí – bhă – lâ [ma – gă –m' – a [a – că – că]

This change in rhythm is deliberate to offset the beginning and end – it completes the circle of the comparison between the slate and the child.

Rhyme

There is a consistent end-rhyme of each two lines: the purpose of this rhyme is to keep the contents of each two lines together: the poet has one new concept in each pair of lines.

Repetition

The first and last two liens have been repeated: see above for the function of this repetition. The first person singular **ndi** is repeated because of the application in the sestet the poet now wants to give his interpretation of the octave.

Metaphor

Isileyiti ngumntwana – the child gets special treatment so that what one plants in the child can be able to reward him one day or another.

Evaluation

The picture of a slate has been well sketched in the octave so that one can see the application in the sestet just as one cares for the slate, in the same way one should care for oneself.

3.9 UBUTHONGO

3.9.1 Thematic Features

The theme of this poem is didactic in nature and shows the growth of a child from a world of childhood of rest (**lonontsomi** and carefree happiness to a world of adulthood of growth and reality (**lobudala ukukhula nenyaniso**).

ANALYSIS

As with many of the poems of Jolobe, this one consists of eight lines is divided into two subsections of four lines each. The two subsections are indicated by the repetition of **Ndibulela ubuthongo**. In the first subsection of four lines the emphasis is on the carefree period in the development of the child i.e. a period of rest and happy dreams in a magical word. In the second subsection there is now a deliberate movement in the development of the child – there is growth to adulthood and dreams of adulthood in a country of the real world (**inyaniso**).

Ndibulela ubuthongo	-	I am thankful for sleep
Bundizela nokuphumla	-	It brings me rest
Namaphupha aluyolo	-	And dreams that are pleasant
Elizwana loonontsomi	-	From the world of funny tales (magical world)

Growth to adulthood is emphasized in these lines

Ndibulela ubuthongo	-	I am thankful for sleep
Bundizela nokukhula	-	It make me to grow
Namaphupha obudala	-	And dreams of the elderly
Elizwana lenyaniso	-	From the world of truth

3.9.2 Formal Features

Rhythm

The rhythm in this poem is the same in all the lines i.e. one of four feet of trochee. This rhythm has specifically been chosen to satisfy the urgency of the life of children. This can be shown as:

Ndi – bu – lé – la	u – bu [tho – ngo]
Bu – ndi – zé – la	no – ku [phu – mla]
E' – lí – zwá – nă	ló – nó [ntsó – mĩ]

Repetition

The two subsections can be identified by the presence of **Ndibulela ubuthongo**. The repetition in the two subsections is deliberate – **bundizela; amaphupha; elizwana**. This repetition functions as the comparison of the stages in the development of the child. The repetition of the conjunction **na** in the first and second subsections emphasises the stages in the development: there is not only this, but also that.

Metaphor

The theme of the poem shows the development of the child. This issue is apparent in the metaphor. A dream is development. The indication for this is clear in the poem:

- (i) From rest to happy dreams
- (ii) To growth and reality – where one meets the challenges of life

The vehicle, which drives this development, is **Ubuthongo** because you can foresee what will happen next or what has gone wrong and be able to correct mistakes.

Evaluation

It is a simple poem with a didactic nature, which intends to show the development of a child from magical dreams to reality.

3.10 UKUKHANYA KWELANGA

3.10.1 Thematic Features

Beauty of nature through the function of the sun.

ANALYSIS

The poem is divided into two sections of four lines. Each section begins with **Ndibulela ilanga** and is end-stopped by a full stop thus lending finality to each unit. In the first section the sun's function in nature and with people is emphasised. In the second section the beauty of nature is emphasised through the glittering of the sun on the morning dew which gladdens the eye.

- | | | | |
|----|------------------|---|-----------------------------|
| 1. | Ndibulela ilanga | - | I am thankful for the sun |
| | Linceda izityalo | - | It helps plants to grow |
| 2. | Ndibulela ilanga | - | I am thankful for the sun |
| | Linceda imibethe | - | Which helps the morning dew |

3.10.2 Formal Features

Rhythm

The type of rhythm found in this poem is trochee with 3 feet ending on high e.g.

[ndi – bū – [lé – la [i –lă – ngă]

The fourth line has 4 feet to emphasises the importance of the growing of humans as against plants. The poet wants to stress that nothing can service without sun. We all depend on sun.

Repetition

First and fifth line has been repeated. Jolobe did this to show that sun brings light. Life depends on light. There is no life in darkness, no one is happy to live under these

conditions. In this repetition there is a feeling of excitement in the sense of utmost delight. There is pleasure and convenience that is determined by circumstances of performance. **Zi** in the first four lines has been repeated to show that plants depends on sun for growth i.e. manufacturing the food in the lives, to acquire green colour. The sun is important during their germination. There is also repetition of **ba** which refers to the plural number and subject concord of class 2 also you can see that people are included in this poem as depending on light or sun for their survival. In the second four lines **m** is repeated in line 6 and 7 referring to class 4 and subject concord. Repeated **li** of line 8 put emphasis on the subject concord of class 6 **iliso**.

Metaphor

Ilanga ngumntu (the sun is a person) – who is the light of the world

The sun is thanked as if a person. It helps like a person. It assists in the growing of plants and people.

Evaluation

The comparison of the two actions is effective because it shows the function of the sun and the beauty of its results. Both sections put emphasis on nature.

3.11 UMGIBE

3.11.1 Thematic Features

Life is dangerous: one may survive the perils of life or may succumb: different outcomes are given through the two birds of which one is caught and one escapes.

ANALYSIS

Eight lines divided into four each. The first four lines introduced us to the dangers of life and the last four lines give the results of the exposure to such dangers. The two birds are clearly shown as responding differently to the dangers of life. The first one says: **Sidekelwe**. This one is thinking only of having manna. Ultimately he is caught i.e. **ibhabhile** – this happens through greediness.

The second one says: **Sithiyelwe** – this wise bird is aware that some of the danger come as something that looks good and ultimately he escapes the danger : **Isindile** (safe).

Look at the placing of the two birds in the poem

- (i) The one who is caught appears in line 3 and then only in line 6
- (ii) The one who escapes appears in line 4 and then directly in line 5.

The reason for this: the poet wants us to think harder about being caught in life, therefore he delays the message for two lines but the one who survives appears directly in one after the other line because he is the wiser one who does not need to delay for long in deciding.

Also life is full of contrast as **sidekelwe** against **ibhabhile**. **Sidekelwe** refers to the meals that are prepared for entertaining those in need without costing them a cent. **Ibhabhile** refers to being trapped which means that those who think of having something prepared for them are in danger because their focus is on benefit rather than dangers they will encounter. Fools get trapped.

The last two lines focus on the danger for the two birds:

The one who is caught – for him the danger (the trap) seems beautiful (look also at **sidekelwe**). The one who escapes – for him the danger is far off and he gets a chance to escape (see also his surprise, **sithiyelwe** which clearly shows that he is aware of the danger).

3.11.2 Formal Feature

Rhythm

All lines of this poem are marked with 3 feet rhythm ending on high. This is called trochee rhythm e.g.

[íí – nt – a [ká – e [zi – mb' – i [nǎ]
zá – fí – ká – e [sǎ – gw' – i [nǎ]

The rhythm makes this poem musical and enjoyable. The quality of child's speech is tested. Child acquires good speech and reproduces it when speaking a poem. Children acquire flexible technique adequate for their needs and solid enough to build upon.

Rhyme

End-Rhyme: **Umgibe** is marked with end rhyme. This makes the verses functionally balanced. This is forced because the poet wants to entertain children. Each of the two

lines which show end rhyme belong together e.g. with **-ni** (the two birds see the trap) with **-live** (they show their fear of the trap) with **-ile** the (results of their behaviour towards the danger), with the **-de** (the opposing of the two views of seeing danger).

e.g. End-Rhyme **ni / ni, lwe / lwe, ile/ile, tle/de**

The rhyme scheme can be seen as:

UMGIBE

1) lintaka ezimbini, a
Zafika esigwini, a
Yathi le, sidekelwe, b
Enye, Yo ! Sithiyelwe, b

Yemka le isindile, c
Yabe le ibhabhile, c
Ingozi iza intle, d
Ukanti iza inde, d
aa bb cc dd

Repetition

Line 3 and 4 repeat **si**. The idea is to show or emphasise that danger threatens all of us. The poet use **y** and vowel **i** in lines 5 and 6:

Yathi le, Sidekelwe
Enye, Yo! Sithiyelwe

The consonants **y** and vowel **i** are used to indicate the number of birds that escaped danger. This indicates that the individual, i.e. **i** in singular may decide differently, i.e. Yemka Isindile. This indicate that the wise bird knows the difference between luck and plot for trap.

Line 7 and 8 **i** and **za** and **in-**

The emphasis is on the opposing view of seeing danger but this opposing view is brought to one view with repetition, i.e. danger will be everywhere.

Metaphor

Intaka ngabantu: People tend to accept easy conditions without thinking of the after effects. By so doing they become victims to be trapped by those who pretend to be their friends. Some are being fooled by fruits that are put on their mouth to convince them not to see their foolishness but some decide wisely they escape the danger through wise thoughts that prevent them from being fooled.

Isigu yingozi – it is a trap for birds and is good for people who benefit from it, i.e. boys who made it. It is bad for the birds because they are caught and killed.

Evaluation

The poet has succeeded in describing to us the inherent dangers in life by opposing two people who have different experiences of this. This poet wants us to focus on the one who succeeds as it is clear from the analysis above.

3.12 IMBIZA (The Pot)

3.12.1 Thematic features

The poem concentrates on a comparison between a pot and a person and highlights the three aspects in comparison with the three legs of the pot i.e. the importance of the body, mind and soul / spirit representing the human features of a physical, mental and emotional being. These three aspects of spiritual being emphasizes – God, the Father, the Son and the Holy spirit.

The three legs of the pot represent the following human being:-

Imnyamana – The colour represent black people, children in particular. These young people are not empty vessels, they have a prior knowledge but what is needed is to add something to that knowledge which means *akumnyamanga kakhulu*. There is little that need to be done. That is why the poet uses *imnyamana* instead of *mnyama*. This *imnyamana* also put emphasis on social knowledge – children are educated for the development of society and they have spiritual knowledge. They have an idea of God the Father.

Mzimba – refers to physical being of the child's social and spiritual life.

Another issue that Jolobe highlighted is *intliziyo* (heart) also there is physical, social and spiritual being.

Lastly he mentions ingqondo (brain) of which the three facts are discussed i.e. physical, emotional and social.

ANALYSIS

The poem is divided into six stanzas of two lines each. The first three stanzas form a unit and focuses on the person. In these units we come up with this:-

The emphasis is on the pot with a person with regard to three aspects related to the three legs of the pot. The issue of the three legs is repeated in all stanzas to focus on these three issues.

The comparisons are direct.

Stanza 1 and 4

Imnyama – the focus is on black person. Also there is prior knowledge of learners – not empty vessels. Children are educated for the development of society and the society and the spiritual knowledge. The stanzas 2 and 5 – the focus is on the function of the pot (cooking). This ensures that a child needs one to mould him even if he knows because of lack of iducium (child immature to make decision). A child needs guidance and assistance from elders. The mind is also important because it is needed for the body to function i.e. physical, spiritual and social.

In **Mzimba**, these issues can be identified i.e

1. Physical – need proper nutrition for the well being of the child, need to exercise.
2. Social – need have work hand-in-hand with elders. A child need empowerment and mentoring.
3. Spiritual – need to know more about God the Father, the Son and the Holy Spirit. To know or identify between right and wrong.

In stanza 3 and 6 these two stanzas identify the core of the one with three legs being the pot and the core of human being i.e. the heart which bears the following:- physical, spiritual and social issue of human life. In ingqondo (mind) the following can be identified physical, emotional and social.

3.12.2 Formal Features

Rhythm

There are two types of rhythm in this poem. There is a two feet trochee in line 1,3,5,9, 11.

e.g. i-ya- [phe – ka]

There is a two feet dactyl in lines with imilenze

[mi-tha - thu] [i – mi – le – nze]

The alternating rhythm tries to focus on the issue of comparison of the legs with the three functions of the pot and the three elements of a person. It shapes the sounds good as shape is essential as the good tone. The children enjoy the actual making of the sound and forming of shapes necessary. Poems such as this one with a strongly marked and a theme which can be acted by a group within the class gives them immense satisfaction. Child's interests is easily aroused by rhythmic element such as these. A tune which can be felt in this poem will accompany movement which is greatly enjoyed. Most children get pleasure.

Diminutives with - ANA

This focuses on the child:-

Imnyamana – This refers to the young black child who is longing for one who would equip or impart him with knowledge.

Ngumzinjana – The child is a person who need to grow healthy and strong. His body needs good and proper nourishment to be fed physical and mental.

Yingqondwana – To be brave enough his brain needs well balanced nourishment i.e. physical fed, spiritual, emotional and social.

Repetition

The verse mithathu imilenze is repeated in every stanza. Jolobe by this repetition is alerting or acknowledging us about three (3) key concepts of life that are important for the young child i.e. physical being, mental being and spiritual being. These are the core elements for a successful person. A human being depends upon these for life.

Metaphor

Imbiza ngumntu – The heart is one that keeps the human life in motion. Also the mind and the body are important for human life. Because these help one to identify the type of a person i.e. is he handicapped or healthy?

Evaluation

The value of the poem lies in the comparison of the pot with the three legs to three basic aspects of a human being.

3.13 INTSIMBI**3.13.1 Thematic features**

The theme of this poem is the same as the theme of Imbiza. In this poem the poet also focuses on the three aspects of a human being i.e. body representing the physical part, mind (mental part and the heart (the spiritual side). Take a look at the physical form of each stanza. It has a shape of a bell. The spaces of the need to be filled so that it work properly.

3.13.2 Formal Features

The poem consists of 3 stanzas with 3 lines each. The ringing of the bell in each stanza appears in the first line by means of an ideophone which represents this ringing. This ringing announces important things in life. In the first stanza it announces the time for meals which plays a key role in the physical, mental being of a person. The bell in the second stanza the call is for the young to go to school which means that they are fed mentally. In the third stanza the call is to the church which represents the heart (spiritual side). In each of these 3 stanzas there are direct comparison.

isidlo / umzimba

isikolo / ingqondo

icawa / intliziyo

Rhythm

There are two rhythm patterns in this poem. The ideophone has a two feet rhythm of trochee

[khé – le – ké – nkce]

This rhythm distinguishes the ringing of the bell its call. All the other lines have a three feet trochee rhythm.

[l – bĩ – [ká – ĩ – o – sǐdlǒ]

This rhythm is meant to place it on another level of the ringing of the bell.

Repetition**Idiophone – Khelekenkce**

The author uses this idiophone when opening his stanzas. He calls attention to people to note some important issues that need special attention.

Bika is repeated in all stanzas, putting emphasis on report.

Tyisa is repeated 3 times in this poem the emphasis is on the importance of correct food, whether physical, spiritual or mental being because it leads to good results.

Metaphor

Intsimbi ngumntu – the one who has the duty to feed body, i.e. physical, mind (mental) and the heart (spiritual).

Evaluation

The poem wants to tell us that we should continuously feed the body, mind and spirit because all three of these should receive attention. This is then a typical didactic poem.

3.14 INKUKHU – Indyebo yesihobe: 5**3.14.1 Thematic Features**

The crowing chicken is an indication of the major events in a person's life. In this sense the poem is a metaphor.

ANALYSIS

The poem contains three announcements. A crowing precedes each of these announcements. The first crowing is typical of a clock, it announces the break of day (**ukusa**). This break may mean that a person begins to look at things with an eye observing how they happen i.e. he begins to recognise what is happening in life. This daybreak is then the metaphor for the beginning of life. The second crowing is typical of a

hen when an egg has been laid (**iqanda**). A hen usually loudly reports such laying of an egg. This laying of an egg represents the second stage of a person's life (i.e. the middle stage where people are usually busy and where they are producing things). They are at the maturity stage. They want to show their talents, to do what they feel is good for them. The third crowing is that of a cock that warns the hens about the impending danger of an attack by a falcon (**ukhetshe**). This final report then represents the third stage in a person's life (i.e. the death or end of life). This is a difficult stage where a person is warned that he must be careful because people are looking at one's fall they are in the process of attacking him in any achievement.

3.14.2 Formal Features

Verses

Six verses which are organised in three groups of two verses each. Such a grouping can be seen from the crowing and the reporting of the specific event.

Rhythm

The crowing consists of five syllables, which represents an iambic rhythm with two issues followed by a final stressed and long syllable e.g. **kú – ku – rú – kú - kú**

The three reports with the event – **xela** consists of six syllables each which are organised into two units of rhythm i.e. dactyl [**i – xé – lá ú – kú – sá**]

Repetition

The crowing of a rooster is repeated three times to proceed the reporting of a specific event. The event itself is preceded by the repetition of the verb **xela**. This heavy use of repetition is typical of children's poetry – its function is to emphasise something, in this case the three major events in a person's life.

Metaphor

The chicken is the reporter. The daybreak is the beginning of life. The laying of the egg is the middle or productive stage of life. The person here is expected to play his role in life. The falcon is the final stage (i.e. death).

Evaluation

A simple poem with an event message about the three major aspects of a person's life. The poem emphasises these three aspects by two means – the report which is preceded by a crowing and the giving of the report with the verb **xela** in all three cases.

3.15 UKUPHUCA – Indyebo yesihobe: 8

3.15.1 Thematic Features

The verb **PHUCA** refers to the playing of a game in which children use little stones. Two or more people play the game. The poet uses this game to show the progress of a person through life from rags to riches. One starts off by playing in life as a poor person who is only able to collect single units of money (**ngamanye**), but then one goes on to twos, threes and ultimately a whole heap of money, thus becoming a rich person. Through **UKUPHUCA** one can come up with something to achieve a goal s/he wishes to.

ORGANISATION / ANALYSIS OF A POEM

The poem is organised in four stanzas where each stanza consists of three verses. Each stanza has a repetition of the first and third verse (i.e. **ilitye phezulu**) which refers to the throwing up of one stone and the third verse **Bona Ndiyaphuca**. The children know the challenges they are facing and what will be their responsibility helping anyone to solve the problem. This is interesting because the game is not easy, children feel the pain of struggling when picking some stones which needs attention to be successful. **Bona Ndiyaphuca** call reader's attention to the playing of the game. The second verse in each case has the new information, beginning with single stone and moving to a whole heap of stone, **isixa**. The emphasis in the poem is thus solely in the progress of the stone i.e. the progress of the money from single units to a whole heap. The only difference in these four stanzas is to be found in the numbers.

3.15.2 Formal Features

Stanzas

The poem is organised in four stanzas of three verses each to emphasise the steady progress in counting from one. Children in this poem develop mathematical concepts following counting sequence only, for example:-

Ndibutha ngamanye

Ndibutha mabini

Ndibutha mathathu

Rhythm

All the verses consist of six syllables each. Some verses have been manipulated to make provision for six syllables i.e. the **NGA** in **Mabini Mathathu** has been left put. The rhythm in this poem is insistently a dactyl:

i – li – tyé phé – zu# - lu#

ndi-butha nga-ma-nye

Repetition

All the stanzas have the same repetition and ultimately it is only one word which is each time offered as new information (i.e. **ngamanye mabini, mathathu, isixa**). This repetition is a function of children's rhyme to focus attention of the primary issues of counting. It appeals to children's sensory experiences and help them to think of the differences between **ngamanye, mabini** or **isixa** in a creative way. The speaker helped children to see these in relationship relevant to their background of experiences.

Evaluation

Ukuphuca is a simple poem meant for children. That is why there is a lot of repetition. The poem is successful in making a simple children's game to refer to a wider issue of providing for people through gathering of money. In life there is absolutely nothing that runs smoothly. Life is not easy.

3.16 IBHOLA – Indyebo yesihobe: 4

3.16.1 Thematic Features

The ball is a metaphor for a person. The movement of the ball reflects the movement of a person. Such movement may be downward today, but tomorrow may be upward: it may be forward today, but tomorrow it may be backward. In all such cases the movement is always very intense as can be seen from **ngamandla** (with power) and **kakhulu** (very much).

ORGANISATION

One stanza with six verses but it is organised into three groupings of two verses each. This can clearly be seen from the following:

- (i) The repetition of the two
- (ii) The antonyms **phantsi** / **phezulu** and **phambili** / **emva**

Such a simple structural organisation is necessary for children's rhymes especially when the poet wants to lay another meaning onto the simple one of a bouncing ball.

3.16.2 Formal Features

Stanza

One stanza with six verses, which are organised into three units of two verses.

Rhythm

The idiophone has its own length and it is followed in all verses by a dactyl. In the first verse **phantsi** has a deleted **i** at the end to make provision for this rhythm.

[ngqu'u [pha' - nts' a' -pha']

Sound

The choice of the two ideophone is good: **Ngquu!** reflecting the sound when the ball goes down and **taa!** the sound when it bumps up.

Repetition

The two ideophones have been repeated to make reference to the repeated bouncing a ball: **NGQUU! TAA!**

Words

The poet uses the antonyms **phantsi / phezulu ngamandla / kakhulu** and **phambili / ngasemva**. All these antonyms reflect the ups and downs of life. Sometimes in life someone is progressing – you find him at the top of the ladder but because we are here on earth the same person drops which is the downfall. This can be in a fast pace or slow, it may be hard but all depends upon the situation or motives that led one to that.

Metaphor

The ball is a person bumping through life – going up and down, going through the good and the bad times of life where one is wondering sometimes is wilderness longing for help.

Evaluation

A simple children's rhyme but effective because of the use of the repeated ideophones and the antonyms in the first two and last two verses. The repetition of the way in which the ball is bumped (**ngamandla / kakhulu**) is also very effective because a ball tends to bounce very fast.

3.17 UJINGI WAM – (Indyebo yesihobe:4)

3.17.1 Thematic Features

The poem is concerned with the swing of a child. The swing is a metaphor of life and it specifically represents the ups and downs of life one may always experience a sense of pleasantness (**mnandi**).

ANALYSIS OF THE POEM

The poem is organised in three stanzas. Each stanza is represented by three verses. These stanzas are again divided into two verses, which are different in all three stanzas,

followed by a third verse, which is repeated in all three stanzas. The first two verses of each stanza represent the movement of the swing. In the first stanza the movement may be detected by the verbs **NYUKA** and **HLA**, which represent the up and down movement of the swing.

In the stanza this movement can be seen in the locative nouns **Phezulu** and **ezantsi**, which also represent the up and down movement of the swing. The third stanza has the nouns **umoya** where **umoya** represents the upward movement and **umhlaba** the downward movement of the swing. These up and down movements of the swing represent the ups and downs of life. The poet wants to say that although there are ups and downs in life, one may experience life as very pleasant (**mnandi**) in the sky and on earth. The movement of the swing is then a lullaby of pleasantness, a soothing ride through life.

3.17.2 Formal Features

Verse

Nine verses organised in three stanzas which each tends in the same verse with **mnandi** as the centred theme of this verse. The final verse has thus an important function emphasising each time the pleasantness and soothing movement of the swing representing the smooth ride of life itself.

Rhythm

The first two verses of each stanza have the same rhythm of a dactyl.

[ndi- nyu' -ka']

Each of these verses has three syllables with the same beat as indicated. The verse, which has been repeated three times, has six syllables, which will then represent three iambic beats in this verse.

U' -mna' - [nd' 'uji -ngi-wa'm]

The vowel –i in **mnandi** has deliberately been left out to make provision for this rhythm of six syllables.

Repetition

There are two types of repetition in this poem. In the first case there is the repetition of the **mnandi**- verse. The function of this repetition is to stress the pleasantness of the three types of movement, which have been highlighted. Another thing is that it is pleasant that a

person reach or come across all or different types of life. It is through exposure to come across these ups and downs that you grow strong enough to survive. The second type of repetition is not in the words or sentences but in the concepts of ups and down. These concepts have been repeated three times to emphasise the movement of the swing, which will then represent the ups and downs of life itself.

Words

The organisation of the words in the first two verses of each stanza follows a specific pattern:

- (i) the first two verses have autonyms which are the verbs: **nyuka / hla**
- (ii) the second stanza has autonyms which are locative nouns: **phezulu / ezantsi**.

The last stanza has autonyms which are nouns: **umoya / umhlaba**. These autonyms have been deliberately selected in three groupings as above by the poet to give three different experiences of the movement of the swing.

Metaphor

The swing is the metaphor of life and the up and down movement of the swing is a metaphor for the ups and downs of life itself. It means that life is full of ups and downs and one must be aware and take them into consideration so that he can not give up when in trouble.

Evaluation

It is a simple and uncomplicated poem with a repetition of the central theme to make it accessible and understandable for children. Through the ups and downs of life, a person develops strength.

3.18 COMPARISONS OF POEMS ACCORDING TO THE THEMES OF THE SELECTED POEMS

For purposes of comparison the themes have been organised as follows:

1. **Iziqhamo**
2. **Ukutya okondlayo**

3.18.1 “IZIQHAMO” and “UKUTYA OKONDLAYO”

3.18.1.1 Thematic Features

The two poems are metaphors for life. The poet describes them as good for life.

ANALYSIS

These poems consist of two stanzas of 4 lines each. The speaker addresses the general attractiveness and importance of fruit and vegetables in our blood. He describes this event by the use of events that birds never give up in **Iziqhamo** and show how valuable and worth the vegetable and fruit are in our blood. These poems encourage us not to give up in life because perseverance prevails. The bird is a metaphor for a person. In the second stanza there is a link in these two poems. In **Ukutya Okondlayo** the first two lines show where it may be found and the second two exhort us to thank those who are busy in the garden while we water the plants. The poet in **Iziqhamo** answers the questions asked in the first stanza. He indicates that fruit is a metaphor for life. **Imvamo** is health, it drives scurvy (**umtshetsha**) away as well as the doctor.

3.18.2 Formal Features

Rhythm

Both poems have a pattern of recurrent sound effects, which is pleasant to the ear. Their rhythm is trochee with two feet. There is one stressed syllable, one unstressed syllable. The two poems have different number of syllables. In “**Iziqhamo**” we have 7 syllables and 10 syllables in “**Ukutya okondlayo**”.

Rhyme

In both poems there is contrast. The words in these poems have different meanings but are used for rhyming purpose and because of poets having poetic license.

Evaluation

These two poems are didactic in nature. “**Iziqhamo**” concentrates on the good aspects of fruit in person’s life while “**Ukutya Okondlayo**” focuses on the importance of vegetables for life. **Iziqhamo** contrasts two stanzas that ask question and the other one to answer it. Both these poems are appropriate to appropriate to the age level of children for whom the poem is intended.

3.19 “IBHOLA” and “UJINGI WAM”

3.19.1 Thematic Features

The poems “**Ibhola**” (ball) and “**Ujingi wam**” (swing) are metaphors for a person’s life where sometimes one can experience pleasantness as well as unpleasantness.

ANALYSIS

Though these poem differ in stanza their verses are organised in threes. Both poems put emphasis on ups and downs of life.

3.19.2 Formal Features

Rhythm

The rhythm of these two poems is a dactyl, having two feet. These are one stressed syllables, two unstressed. This rhythm gives the poem its musical qualities and its melodies.

Repetition

These poems are marked with repetition that has to do with ups and downs of life though these poems differ in expressing these experiences.

Metaphor

The poet chooses metaphor to describe the ups and downs of life. The ball is a metaphor for a person bumping through life. The swing is a metaphor of life. The up and down movement is a metaphor for ups and downs.

Evaluation

“**Ibhola**” and “**Ujingi wam**” are simple and uncomplicated children’s rhymes. The repetition of central theme in “**ujingi wam**” and repetition of idiophones and autonyms in “**Ibhola**” make these poems accessible and desirable for children. In bumping through life one can find that there is unpleasantness, whereas ups and downs.

3.20 “**IMBIZA**” and “**INTSIMBI**”

3.20.1 Thematic Features

These poems (“**Imbiza**” and “**Intsimbi**”) concentrate on three aspects of human being though in “**Imbiza**” the poet is comparing a pot with a person. Both poems put emphasis on the importance of the body, mind and heart as important features of a human being.

ANALYSIS

“**Imbiza**” and “**Intsimbi**” focus on three issues of human life: the physical, mental and the emotional being. A human being depends on these for survival. These aspects differ from poem to poem. For example in “**Imbiza**” the poet compares a pot with the person.

3.20.2 Formal Features

Rhythm

The above poem has two types of rhythm. In “**Imbiza**” lines 1, 3, 5, 9 and 11 and in **Intsimbi** the repeated idiophone both has two feet rhythm (i.e. trochee) e.g.

[khe' - le' - ke- nkce'] [ndi' - tyi' - sa']

[l- mi'-le'-nze'] [mi - tha' - thu']

All the other lines in these poems have two feet dactyl. There are two issues raised for comparison of the legs with the three functions of the pot and three elements of a person, i.e. physical, mental and social.

Repetition

Repetition of idiophone reminds people about three important things in life. This is also the same in “**Imbiza**” where the poet repeatedly used **mithathu imilenze** showing that a person is a person when all these things function properly.

Metaphor

“**Imbiza**” and “**Intsimbi**” are metaphors representing human beings because both mentions **umzimba** (body) the physical feature of a person, **intliziyo** (heart) and **ingqondo** (brain). All these are important for human life.

Evaluation

In “**Imbiza**” we compare a pot with 3 legs to the three basic aspects of a human being. “**Intsimbi**” is about the importance of time with reference to feeding body, mind and spirit. This is a didactic poem. The emphasis is that all three aspects should receive attention at all times.

3.21 “UGUNI” and “UKUPHUCA”

3.21.1 Thematic Features

These poems teach children the gradual development, progress through life from easier approach to the more difficult. Another thing is that in life problems come one by one and not as a bulk until they are full. This means that one must be in a position to handle them as he approaches them. One must not give up. This can be seen in “**Ukuphuca**”.

ANALYSIS OR ORGANISATION OF THE POEM

In both poems, there is new information in each verse. This deliberately signifies a change in the development of the child.

3.21.2 Formal Features

Rhythm

The rhythm in **“Ukuphuca”** is insistently of a dactyl. One syllable is stressed and two unstressed. By stressing one syllable Jolobe wants us to hear a musical quality of the poem that makes it more enjoyable. In **“Uguni”** the rhythm is trochee with two feet. This is so because of the way the game is played i.e. the reflection of the method of playing.

Repetition

The two poems are marked with repetition. In **“Uguni”** repetition focus attention to the primary issues of counting where in **“Ukuphuca”** repetition of the ideophone focusses on the beginning and end of the game and thus also on the beginning and end of a stage of development of the child. These repetitions teach us that small beginning and big endings.

Evaluation

These are didactic poems meant for children. They show the gradual development of the child. At the same time one can learn that through **“Ukuphuca”** he achieve something he is aiming at i.e. he can achieve his goals in life because of his good start. Through perseverance one can succeed. In some events one experiences no problem, i.e. **“chebelele”** because s/he is not in a hurry and is steady, whereas in some one has to limp which means that he encounters problems on the way, its not easy, there are hard times in life. This can be seen in the use of **“Ngxa – ngxa”** and **“ngcilengcile”** where one has to be careful. Jolobe teaches what you are or us to be patient as well as to be accepting where. Every aspect of life has a beginning and ending. Small beginnings have good and big endings because that person concentrates on each issue he come across at that time and that would led him to success.

3.22 “UBUTHONGO” and “UKUKHANYA KWELANGA”

3.22.1 Thematic Features

“Ubuthongo” is a didactic poem, it shows the growth of the child from a world of childhood, period of the rest, where one experiences no problem, don't know what is happening to the world of adulthood i.e. world of exposure, one escapes dangers, see each step he has to pass through the world of growth and reality. **“Ukukhanya kwelanga”** concentrates on the beauty of nature through the function of the sun. Both poems are about nature hence they focus on natural events of one's life.

ORGANISATION AND ANALYSIS OF THE POEM

The two poems consist of eight lines, which are divided into two subsections of four lines each. The two sections begin with **Ndibulela**. In “**Ubuthongo**” emphasis is on period of rest and happy dreams in the magical world. This occurs natural. In “**Ukukhanya kwelanga**”, Jolobe emphasises the function of sun in nature and people, which is also an important aspect of life. Second stanzas focus or emphasise nature using different words according to these poems, a country of the real world (**Elizwana lenyaniso**). This is expressed through the glittering of the sun on the morning dew, which gladdens the eye.

3.22.2 Formal Features

Rhythm

This poem has a trochee type of rhythm, which differ from poem to poem. **Ukukhanya kwelanga** has a three feet ending on high. The first stressed word **ndi** (first person singular) shows how he feels about the good “**ubuthongo**” and “**ilanga**” have done for him i.e. sign of appreciation. Though the rhythm differs from these poems: in “**Ubuthongo**” it has been chosen specifically to satisfy the urgency of the life of the child whereas in “**Ukukhanya Kwelanga**” the importance of growing of humans vs. plants. In plants it helps in manufacturing food germination of seed and giving plants green colours.

Repetition

The two subsections of “**Ubuthongo**” can be identified by the presence of the **ndibulela ubuthongo**. This is done deliberately through repetition of **bundisela; amaphupha; elizwana** which function as comparison of the stages in the development of the child. The repetition that is used by Jolobe in **ndibulela ilanga** is focusing on its effect of plants e.g. **Linceda izityala; zikhule zibe zide**, which means that sun has a major role on the growth of plants, so is the same as in dew where the eye will appreciate the beauty of nature.

Metaphor

Both poems refer to a person or human being: “**Ubuthongo**” refers to development of the child i.e. it is a metaphor. **ilanga** can be referred to as **Umntu**. The way the speaker thanks the sun makes it seem as if it is a person. It helps like a person and assists in the growing of plants and people. According to “**Ubuthongo**” – a dream is development i.e.

from rest to happy dreams, to growth and reality. The vehicle, which drives this, is **Ubuthongo**.

Evaluation

The two poems are concerned about growth using different things i.e. **Umntu** and **izityalo**. Sun and sleep are important elements for growth for both.

3.23 “UMGIBE” and “UKUPHUCA”

3.23.1 Thematic Features

Both poems are about the progress of a person sometimes through rags and riches or through traps one come across and experience about on his way of life.

ANALYSIS

“**Ukuphuca**” is organised in four stanzas of three lines each. Each stanza has a repetition of the first and third verse. The first verse refers to the throwing up of one stone and the third refers to the reader’s attention to the playing of the game. There is danger in going up and down unless one is careful of what he is doing. “**Umgibe**” introduces us to the dangers of life and the last four lines gives the results of exposure to such dangers. The speaker tries to alert people about things that come out as good and later become danger where one cannot turn back. He teaches us to be wise.

3.23.2 Formal Features

Repetition

In “**Umgibe**” lines three and four **si-** is repeated trying to show us that though it may appear as good it is dangerous. There is a repetition in all stanzas. Using different words in each time showing that sometimes problems come in larger quantities or in small but one must be able to tackle them as they come does this.

Evaluation

Life is not smooth as we thought it is. It is full of problems one must be able to cope with them. There is nothing that you can find ready for you (i.e. **udekelwe**) and you have to struggle for success. **Isigu** (trap) is good for boys and is a trap for birds. It is bad for birds

because they are victims. Even in **Ukuphuca** there is nothing easy, one has to work hard for his success. He can't sit down and wait for fortune. You will have to **-phuca** and come up with something.

3.24 “INKUKHU” and “IMBIZA”

3.24.1 Thematic Features

Both poems are concerned about life. “**Inkukhu**” is about beginning, middle and end whereas “**Imbiza**” is about physical, emotional being of life.

ANALYSIS

The poems are organised in six stanzas: “**Inkukhu**” is composed of three subgroups of two lines each a crowing followed by an announcement. The first crowing indicate the daybreak of life when the child begins to identify some of the issues of life but is not yet mature, the laying of the egg is the middle where there are some hardship that is expected. The child at this stage may encounter some problems, overcome some and other left unsolved. The presence of the falcon is the end life. The first three stanzas of “**Imbiza**” focuses on the pot and the second three on the person's direct comparison. All these are concerned about the physical, mental and emotional being.

3.24.2 Formal Features

Rhythm

“**Inkukhu**” has two alternating rhythm announcing two issues. The iambic rhythm is used for warning whereas dactyl is alerting that it is dangerous to be in darkness waiting for unknown danger that is why Jolobe stresses some words because he is alerting us.

Repetition

“**Inkukhu**” has three of crowing and verb **-xela**. This is due to the fact that by crowing the chicken warns us about the darkness we are living in, there are dangers we are not aware of them. The crowing also announces that out of darkness, to break to daylight, something must be born in our minds. We must remove the blindfold for darkness and allow the one for light i.e. there must be a change in what it was before the last crow is warning or awakening us again about the danger we are facing or are to encounter though we may be

aware of it. In **“Imbiza”** Jolobe repeats the verse **mithathu imilenze** to keep the focus on three aspects in person's life.

Metaphor

“Inkukhu”

There are four metaphors in this poem. The chicken is a reporter. Daybreak is the beginning of life. The egg is middle of life – problems are at the middle stage. You can prevent some problems. The falcon is the end of life.

“Imbiza”

The pot is a person.

The black colour is a physical body. The person is regarded as not blank as regarding knowledge. A person is not an empty vessel. The cooking is the heart. It is the heart that is capable of deciding of what to do and not to do. The pot itself is the mind which needs to be empowered so that it can produce good harvest. What is needed is to add to the existing knowledge.

Evaluation

The focus of both poems is on a person's life. They show three major aspects of person's life. These poems are simple with a didactic message.

3.25 “INJA YAKOWETHU”, “UKUKHUTHALA” and “ISILEYITI SAM”

3.25.1 Thematic Features

These poems teach us about diligence, respect, friendship, love and cleanliness.

CONTENTS

These warn people about becoming stupid if one does not use the correct way of personal hygiene and cleanliness. Important in **“Inja Yakowethu”** is that they share food, hurt together, have secrets etc. In **Ukukhuthala** – ants are exemplary to people, busy preparing food for winter seasons, discourages laziness, the lesson is “go and watch an ant lazy person”. People are encouraged to learn from ants which are regarded as minors or inferior (i.e. nonentities).

3.25.2 Formal Features

Rhythm

“**Ukukhuthala**” and “**Inja Yakowethu**” have the three trochee type of rhythm but differ in number of syllables. The rhythm is so because Jolobe wants us to taste that musical sense of a poem, which makes it more enjoyable to the young.

Rhyme

“**Ukukhuthala**” and “**Isileyiti sam**” is marked with end-rhyme, which adds taste to its melody. In “**Ukukhuthala**” Jolobe uses diminutives –**ana** in all four lines to show that any ants carry these according to their capacity. They do not want to spoil their program (i.e. diligence).

Metaphor

There is a repetition of the first and last two lines in “**Isileyiti**”. This is to show that no dirt can be found in it hence it can be compared with a place, which is washed before and after use. The speaker also repeated **inja** and –**thand-** **hayi** and **inja** refers to the appreciation he has about the dog. Though we can see it as inferior it is superior because of its true love –**thanda** refers to the genuine and true love between the two. In “**Ukukhuthala**” a diminutive –**ana** is used to exaggerate the matter and also to show that their luggage suits their being there to carry to loads.

Evaluation

All these poems teach us about love respect and being loyal to our leaders.

3.26 CONCLUSION

In some poems Jolobe uses animals, behaviour through which similar to themes connect poetry with social and intellectual competence with personal self-fulfillment. This leads the children to some extreme behaviours to broaden their geographic and human spheres. Poetry provides the basis for peoples growth leading them to discover their own potential and to foster growth in other members of the family. Children develop a desire to love moral ethical lines, to improve their lot in life because poems are customary part of their daily living. Children develop a desire to love moral ethical lives, to improve their lot in life because poems can lead pupils out from where they are and introduce them to the vast

world available to them through books. Jolobe makes life simple for the young pupils because he is discussing what is taking place in our lives. He is not abstract. Children grow up understanding that there exist disorder in the world of children's poetry, e.g. in **"Umgibe"**. Jolobe's poems they serve as our own evaluation of life: some of these are prophetic and have some meaning in terms of child's growth and future and the future of all humanity. Some of these poems deal with issues that touch their lives helping children learn more about struggles and self awareness. Children also come to know the challenges they are facing and their responsibility helping anyone solve problems. The themes of these poems are interesting because the pupils in some poems find them feeling the pain or struggling with someone. They broaden their minds to an extent that it has become a consumer product and it takes place with all other forms of entertainment it nourishes. These poems provide the most lasting enjoyment and prime means of recreation.

CHAPTER 4

CONCLUSION

This chapter gives the findings of the investigation into the selected children's poetry. It is to summarises some current views and suggestions on the predominant features of Jolobe's children's rhymes.

In dealing with the aims of the research where predominant features of Jolobe's rhymes are identified. We look carefully at his poetic techniques in features such as theme analysis evaluation, rhythm, rhyme, repetition, metaphors. Apart from that we compare the poems in order to see similarities, contrast and evaluation.

Apart from the fact that these poems deal with literary background techniques, functions etc. This is done by the use of various views cited by scholars in chapter two. This shows that Jolobe's intention about children's literature. In this literary background, mention is made of children's literature used in regard to children's rhyme where it is stated that some rhymes such as lullabies are meant for children to sleep, some are songs, some rhymes are for entertainment and others are for didactic overcome.

As it is stated earlier this part deals with the analysis of text of children's rhyme. We also do comparison basing our argument to similarities, contrast and evaluation. This enables us to see or understand Jolobe's poetic skill.

In the light of the above all of Jolobe's poems are didactic in nature. Children at any age are taught moral values of their societies, to love nature, to value it and have a sense of belonging. These poems show us that Jolobe was once involved in some of the activities. Children are encouraged in these poems to develop love for each other, respect, value education, value nature. They taught children to be fast thinkers, good in counting and know their norms and values. Children's poetry should be comprehensible because they are the highest literary form available to children. Without poetry a child will sense the loss. A child without poetry is left with no way through spirituality, no way to test his emotional identity because poems are important for human soul and that a life without access to poetry is a life diminished. This is so because poems have any deep influence on our lives, they entertain, modify some views we already hold, tell us about future, they influence the future. We find equal excitement and revelation as in the case in reading

books. In poems children respond naturally to the language of poetry because it is a shared experience with a loving adult, also young children and poet are quite alike in their use of language to express their observation. Small children use poetic language to render intelligible to themselves their perceptions of their environment. For example, they use figurative language to incorporate new knowledge into their already established sense of reality.

Poems enable parents and all those concerned to understanding the changing nature of children's reading and learning habits. Language is precise and appropriate to the age level. Ideas and feelings expressed are presented honestly. There is a richness of language the sound of words and the few of riddles they discover some of resources of language, which will help them as they learn to speak and read. They learn to understand other people, other problems, other styles of living. Jolobe's poems foster children's creative thinking and abilities, they also strengthen the ability of the child to respond to the creative reading demands of fantasy. In these poems there are activities that encourage creative thinking or stir their thinking, e.g. **"uGuni"**. There is fluency of ideas, fluency of association as well as sensory awareness, originality in **"Umgibe"**, **"Iziqhamo"**, **"Inkunzi Yomdongwe"**. All these lead naturally into new games and learning experiences.

Poetry uses a wide range of resources of the African language and therefore enables the reader and listener to discover the importance of elements of poetry such as rhyme, rhythm, structure etc. Poems are composed for leisure and are more personal. Jolobe's powerful religious conviction can be seen in most of these poems, e.g. **"Intsimbi"** and **"Imbiza"**.

In addition to this research essay, I would like to suggest that an in-depth study of Jolobe's children's rhymes should be undertaken.

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APPENDIX 1

SELECTED JJR JOLOBE'S CHILDRENS' RHYMES

1. Unopopi wam	-	Lovedale Xhosa Rhymes: 7
2. Inja yakowethu	-	Indyebo yesihobe: 45
3. Iziqhamo	-	Xhosa rhymes: 8
4. Ukutya okondlayo	-	Xhosa rhymes: 10
5. Ukukhuthala	-	Xhosa rhymes: 9
6. Uguni	-	Indyebo yesihobe: 9
7. Isileyiti sam	-	Indyebo yesihobe: 35
8. Ubuthongo	-	Indyebo yesihobe: 20
9. Ukukhanya kwelanga	-	Indyebo yesihobe: 21
10. Umgibe	-	Xhosa rhymes: 8
11. Imbiza	-	Indyebo yesihobe: 7
12. Intsimbi	-	Indyebo yesihobe: 6
13. Inkuku	-	Indyebo yesihobe: 5
14. Ukuphuca	-	Indyebo yesihobe: 8
15. Ibhola	-	Indyebo yesihobe: 4
16. Ujingi wam	-	Indyebo yesihobe: 4

APPENDIX 2

UNOPOPI WAM (MY DOLL)

Bhabhana mamase Tozana,
Khawuze ndibone Dlezana.
Sikithi ubuhle bombhinqo,
Khamisa ndibone izinqo.

Ncumeza umam'ancamise.
Injube ukhab' udanise,
Uthimle ukhule Dlezana,
Uncede umama Tozana.

MY DOLL (UNOPOPI WAM)

Baby, motherly young girl,
Come let mummy see.
Oh! What a wonderful skirt,
Let me see your tooth.

Smile for mummy to kiss.
Lift up, kick and dance,
Sneeze and grow lovely mummy,
And help mummy young girl.

INJA YAKOWETHU (MY DOG)

Hayi! Inja yakowethu!
Hayi! Le nja uNgqoqo!
Andiyithandi ngako
Nay' indithanda cwaka.

Ndisiza ihlangabeze,
Mehl'ayo afun'awam,
Umsil' ubungezelela.
Ndiyiphulul' intloko.

Nditya ndikhumbulela
Ukuba ndinomhlobo,
Ngoko ndiyishiyele,
Le njana yam uNgqoqo.

Xa ndisiya kuzingela,
Sihambisana kunye.
Intaka izalama
Zimgama izileqe.

Inkwenkw' ebetha le nja yam
Ingab' ibetha mna lo.
Umhlobo andinaye
Ofana nay' uNgqoqo.

Seyikhe yandihlebelala
Le nja yam uNgqoqo,
Intshaba zam zezayo,
Yof' apho ndifa khona.

Hayi! Ubuhlobo bethu!
Hayi! Uthando lwethu!
Nokuzincama kwethu,
Nenjana yam uNgqoqo!

MY DOG (INJA YAKOWETHU)

Look! Look at my lovely dog!
Look! Look at my dog "Ngqogo"!
I love it so much,
And it also loves me too.

It meets me when I come home,
Its eyes want to meet mine,
It's tail is wagging to and fro
As I stroke its head.

Whenever I eat I remember,
That I have a friend,
And I leave something,
For my dog, Ngqogo.

Whenever I go hunting
I go together with Ngqogo.
He sees birds from a distance
And he chases them

A boy who hits my dog
Is as good as hitting me.
I have no other friend
Like my dog, Ngqogo.

Ngqogo has even confided in me
This my dog, Ngqogo,
My enemies are his enemies,
And he will die where I die.

Look! There's never been such friendship!
Look, there never been such love!
Our dedication to each other,
Myself and my dog, Ngqogo!

IZIQHAMO (FRUIT)

Ntakana emyezweni
Le ndawo elizweni
Ikutsala ngani na?
Woyincama mhla mni na ?

Bubomi iziqhamo,
Ziyimpilo imvamo ;
Zigxotha imitshetsha ,
Nogqirha ngokutshetsha.

THE FRUIT (IZIQHAMO)

Little bird in the orchard
This place in the world
Why does it attract you so?
When will you ever give up?

Fruit is life,
Healthy are;
They banish scurvy,
And keep away doctors fast.

UKUTYA OKONDWAYO (NOURISHING FOOD)

Hayi ubumnandi bemifuno!

Izidlula zonke izivuno.

Ikhawuleza iye egazini,

Isinika intlahla ngenimi

Ibisakufunwa kwimimango,

Namhla iyalinywa ngasemnyango.

Masibulele izenzele,

Izitiya sizinkcenkceshele.

NOURISHING FOOD (UKUTYA OKONDLAYO)

Just taste how nice vegetables are!

They are the nicest of all harvests,

They quickly enter the bloodstream,

And gives us vitality each day.

We used to pick vegetables against the valleys,

Today we plant them on our doorsteps.

Let us thank the co-operatives

And water our vegetable gardens.

UKUKHUTHALA (DILIGENCE)

Abant'abafutshanana
Abantu abamnyamana
Bathwele imithwadhana
Bacimbe nemicingana.

Obalawulayo bayamva
Balungiselel' ikamva.
Gqal'imbovane ulumke
Ubuvisa de butyumke.

DILIGENCE (UKUKHUTHALA)

Little small fellows
Little black fellows
Carrying little bundles
Together with little straws.

They are obedient to their leader
They are preparing for the future.
Be like ants and be wise
Until laziness is gone.

UGUNI (THE STONE)

Chebelele,
Ngcilengcile.
Chili chili,
Tshebelele.

Chebelele,
Ngcilengcile,
Ngxa ngxa.
Chili chili,
Tshebelele.

Chebelele,
Ngcilengcile.
Ngxa ngxa.
Ngcilengcile.
Chili chili,
Tshebelele.

THE STONE (UGUNI)

Throw the stone,
Hop on one leg.
Throw the stone,
Push the stone.

Throw the stone,
Hop on one leg.
Land with both feet.
Push the stone,
Move the stone.

Throw the stone,
Hop on one leg.
Land with both feet.
Hop with one leg.
Push the stone,
Move the stone.

ISILEYITI SAM (MY SLATE)

Yinzwana esam isileyiti,
Sihlanjwa kanye okwepleyiti.
Ndibhal' amagama, acace,
Angenakufuman' aface.
Ipensil' iyabambeleva,
Akukho kuy'ukutshela.
Sisulwa ngelaph' elimanzi.
Kungengalulwimi lubanzi.
Asinazintsila zamathe
Ndikhothe uluchwe ndimathe
Ndithand' ucoceko ndifunda,
Ndiphile kwangalo ngelunda.
Yinzwana esam isileyiti,
Sihlanjwa kanye okwepleyiti.

MY SLATE (ISILEYITI SAM)

Look how clean my slate is,
I wash it just like a plate.
I write clear words on it,
Which do not fade at all,
The pencil sticks onto my slate,
And it won't slip.
I wipe my slate with a wet cloth.
I do not lick it with my broad tongue.
It is not dirty from saliva
Licking saliva and become dull
I like tidiness in learning,
And live like that with pride.
I love my beautiful slate,
I wash it just like a plate.

UBUTHONGO (SLEEP)

Ndibulela ubuthongo
Bundizela nokuphumla,
Namaphupha aluyolo
Elizwana lonontsomi.
Ndibulela ubuthongo
Bundizela nokukhula,
Namaphupha obudala
Elizwana lenyaniso.

SLEEP (UBUTHONGO)

I am thankful for sleep
It brings me rest,
And dreams that are pleasant
From the world of the funny tales.
I am thankful for sleep
It make me to grow
And dreams of the elderly
From the world of truth.

UKUKHANYA KWELANGA (THE LIGHT OF THE SUN)

Ndibulela ilanga,
Linceda izityalo
Zikhule zibe zide,
Nabantwana abancinci.
Ndibulela ilanga,
Linceda imibethe
Imenye – menyezele,
Livuyiswe iliso.

THE LIGHT OF THE SUN (UKUKHANYA KWELANGA)

I am thankful for the sun,
It helps plants to grow
Grow and be tall,
Young children as well.
I am thankful for the sun,
Which helps the morning dew
To shine and twinkle,
Pleasantly to the eye.

UMGIBE (THE TRAP)

lintaka ezimbini
Zafika esigwini
Yathi le, sidekelwe;
Enye, Yo ! sithiyelwe

Yemka le isindile,
Yabe le ibhabhile.
Ingozi iza intle,
Ukanti iza inde.

THE TRAP (UMGIBE)

Two little birds
Come across a trap,
One said this is our luck;
The other said Yo! This is a trap.

One went away saved,
The other one was trapped.
Danger is sometimes disguised,
While no one can tell its end.

IMBIZA (THE POT)

Imnyamana

Mithathu imilenze.

Iyapheka

Mithathu imilenze.

Ndiyimbiza

Mithathu imilenze.

Ngumzinjana

Mithathu imilenze.

Yingqondwana

Mithathu imilenze.

Nentliziyo

Mithathu imilenze.

THE POT (IMBIZA)

It is black
It has three legs.

It cooks
It has three legs.

I am a pot
I have three legs.

It is a body
With three legs.

It is brain
With three legs.

And a head
With three legs.

INTSIMBI (THE BELL)

Khelekenkce!!
Ibika isidlo,
Ndityisa umzimba.

Khelekenkce!!
Ibik' isikolo,
Ndityisa ingqondo.

Khelekenkce!!
Ibika icawa,
Ndityis' intliziyo.

THE BELL (INTSIMBI)

Ring! Ring! Ring!
Announcing dinner,
To nourish the body.

Ring! Ring! Ring!
Invitation to school,
To nourish the brain.

Ring! Ring! Ring!
Invitation to church
To nourish the soul.

INKUKHU (THE ROOSTER)

Kukuruku ... ku!!

Ixela ukusa

Kukuruku ... ku!!

Ixela iqanda.

Kukuruku ... ku!!

Ixela ukhetshe.

THE ROOSTER (INKUKHU)

Kukuruku ... ku !!

Tell us about dawn

Kukuruku ... ku !!

Tell us that an egg has been laid.

Kukuruku ... ku !!

There is a crow approaching.

UKUPHUCA (PLAYING MARBLES)

Ilitye phezulu,
Ndibutha ngamanye,
Bona ndiyaphuca.

Ilitye phezulu
Ndibutha mabini,
Bona ndiyaphuca.

Ilitye phezulu
Ndibutha mathathu,
Bona ndiyaphuca.

Ilitye phezulu
Ndibutha isixa,
Bona ndiyaphuca.

PLAYING MARBLES (UKUPHUCA)

Throwing a stone up,
I collect one by one,
See how I play marbles.

Throwing a stone up,
I collect two by two,
See how I play marbles.

Throwing a stone up,
I collect three by three,
See how I play marbles.

Throwing a stone up,
I collect a handful
See how I play marbles.

IBHOLA (THE BALL)

Ngquu! Phants'apha,

Taa! Phezulu.

Ngquu! Ngamandla,

Taa ! kakhulu.

Ngquu! Phambili,

Taa ! ngasemva

THE BALL (IBHOLA)

Bhaam!! Bumping on the ground,

Bhaam!! Bumping up

Bhaam!! Bumping hard,

Bhaam!! With all the might.

Bhaam!! In front,

Bhaam!! Behind.

UJINGI WAM (MY SWING)

Ndinyuka
Ndisihla,
Umnand' ujingi wam.
Phezulu
Ezantsi
Umnand' ujingi wam.
Umoya
Umhlaba,
Umnand' ujingi wam.

MY SWING (UJINGI WAM)

Going up
Going down,
It's nice to swing

Up
Down
It's nice to ride my swing

Up in the air
Down on ground,
It's nice to ride my swing.